New England Conservatory

1984–1986

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New England Conservatory
290 Huntington Avenue
Boston, Massachusetts 02115
(617) 262-1120

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools and Colleges.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. Chief Executive Officer Andrew J. Falender coordinates the Conservatory's efforts in complying with this policy.

New England Conservatory is proud to announce that the first edition of this book (1982–1984) won the following honors:

Gold and Distinctive Merit Awards; Boston Art Directors Club

Hatch Award; Boston Advertising Club

Introduction

New England Conservatory is the oldest independent school of its kind in the United States. In its one hundred and sixteen years of existence, talented musicians have enjoyed the kind of education that only a school with a continuing tradition of excellence can provide. The ideal of that tradition is a mixture of skill and artistry, of energy and patience, of passion and exactitude that combine to bring about the miraculous art of music. New England Conservatory alumni/ae are found in the principal symphony orchestras of the United States, in theater and ballet orchestras, jazz and chamber ensembles, opera companies and choral groups. Alumni/ae also serve on the faculties of conservatories, colleges, universities, private and public schools, and are prominent in the field of religious music.

New England Conservatory's faculty is its greatest resource. Members of the Boston Symphony Orchestra and other eminent artists and educators are committed to providing a high calibre of instruction in both the undergraduate and graduate programs. The programs range from majoring on a specific instrument to Music Education, Composition, Third Stream, Jazz, Music History, Early Music Performance and Choral Conducting. A joint double degree program with Tufts University is also offered.

A rich and diverse experience is available to the seven hundred students at New England Conservatory who represent forty-three states and twenty-three foreign countries. A myriad of musical opportunities that include studio instruction, chamber music ensembles, orchestras, wind ensembles, choruses, jazz ensembles, electronic music and opera, keep the Conservatory buildings alive with activity from morning until night. More than three hundred performances a year are given by students and faculty in three concert halls, including Jordan Hall, one of the most acoustically perfect halls in the nation. New England Conservatory ensembles have performed around the world as well as at home with the Boston Symphony and throughout the Boston area.

Students at the Conservatory can also draw on the incomparable cultural resources of Boston. Within walking distance are Symphony Hall, the Museum of Fine Arts and the Boston Public Library. This city of diversity, of learning and innovation, offers enormous opportunity for personal, intellectual and artistic growth to students who come to study at New England Conservatory.

A Sampling of the Outstanding Artists Who Have Studied at New England Conservatory

Edwin Barker '76
Principal string bassist of the Boston Symphony Orchestra.

McHenry Boatwright '54
Baritone soloist with an international reputation.

Sarah Caldwell '46
Artistic Director of the Opera Company of Boston, also the first woman to conduct the Metropolitan Opera.

Mary Lou Speaker Churchill '67
Principal second violinist of the Boston Symphony Orchestra.

Phyllis Curtin '49
Soprano with New York City Opera, the Metropolitan Opera and Artist-in-Residence at Tanglewood. She also serves as the Dean of the School for the Arts at Boston University.

Jan Curtis '68
Soprano with several major opera companies throughout the U.S.

Justino Diaz '63
Basso with the Metropolitan Opera.

Harold Farberman '55
Internationally known guest conductor.

Luis Ferre '24
Former governor of Puerto Rico.

Everett Firth '52
Principal timpanist with the Boston Symphony Orchestra.

D'Anna Fortunato '68
Mezzo soprano soloist building an international reputation.

C. Paul Herfurth '16
Publisher of instructional music books.

Adolph Herseth '48
Principal trumpet of the Chicago Symphony Orchestra.

William Hibbard '63
Composer and Director of the Center for the New Performing Arts, University of Iowa.

Randall Hodgkinson '81
Winner of the 1981 International Music Competition.

Alan Hovhaness '36
Noted composer.

Rose Kennedy '12
Mother of President John F. Kennedy, Senator Ted Kennedy and Senator Robert Kennedy.

Coretta Scott King '54
Widow of civil rights leader, Martin Luther King, Jr.

Jean Kraft '55
Mezzo soprano with the Metropolitan Opera.

Louis Krasner '22
Concert violinist; premiered Alban Berg's Violin Concerto which was written for him; premiered Schoenberg's Violin Concerto.

Billy Jim Layton '48
Composer of orchestral, choral and chamber music works.

Harvey Mason '71
Noted jazz percussionist.

Mildred Miller '48
Former mezzo soprano with the Metropolitan Opera.

Vaughn Monroe '35 (deceased)
One of the foremost band leaders of his day.

John Moriarty '52
Founder and Artistic Director of the Central City Opera, Colorado.

Lillian Nordica 1876 (deceased)
In her day, she was known as "America's Greatest Diva." Soprano with the Metropolitan Opera.

John Oliver '67
Director of Tanglewood Festival Chorus and founder of the John Oliver Chorale.

Christopher O'Riley '81
Prize winner in the 1981 Van Cliburn Competition.

James Pappoutsakis '28 (deceased)
Renowned flutist with the Boston Symphony Orchestra; principal flutist with the Boston Pops.

Elizabeth Parcells '74
Coloratura soprano with Weisbaden Opera Company, Germany.

Estelle Parsons '51
Broadway star.

Robert O. Pierce '57
Director of the Peabody Institute of the Johns Hopkins University

Jesus Maria Sanroma '39
Concert pianist.

Michel Sasson '60
Assistant conductor at La Scala Opera House, Italy.

Kenneth Schermerhorn '50
Music Director of American Ballet Theater, and Music Advisor to the Nashville Symphony Orchestra.

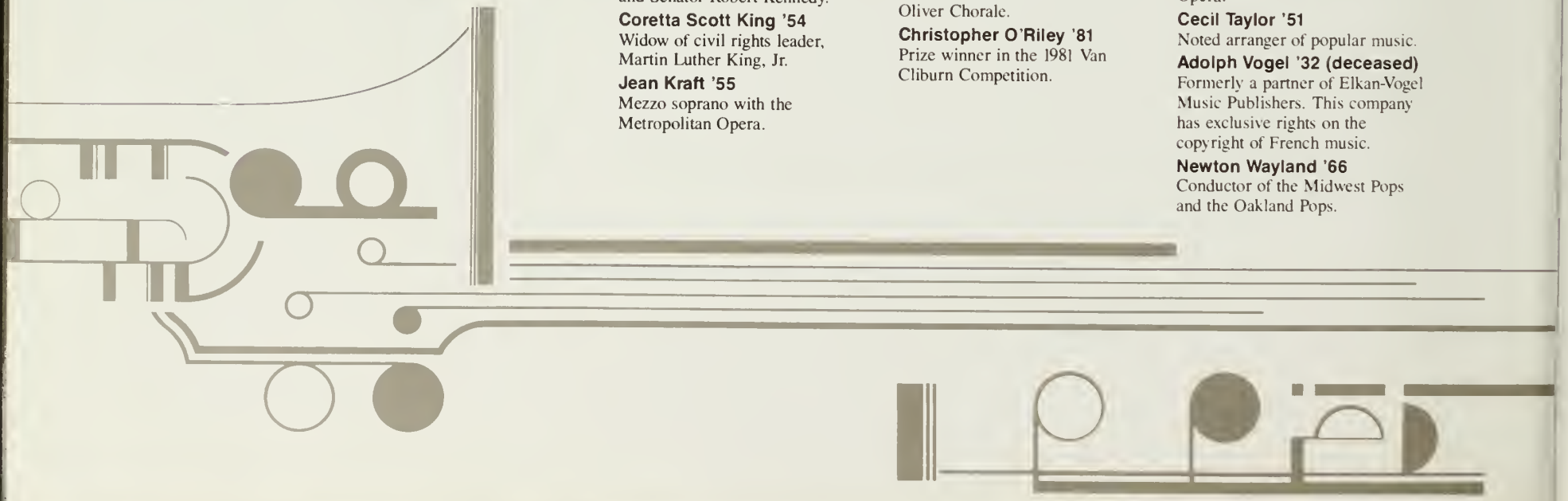
Lucy Shelton '68
Soprano, twice winner of the Naumburg Competition.

Eleanor Steber '36
Soprano with the Metropolitan Opera.

Cecil Taylor '51
Noted arranger of popular music.

Adolph Vogel '32 (deceased)
Formerly a partner of Elkan-Vogel Music Publishers. This company has exclusive rights on the copyright of French music.

Newton Wayland '66
Conductor of the Midwest Pops and the Oakland Pops.



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Andrew J. Falendar, *Chief Executive Officer*

Department Heads

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Robert L. Annis

Director of Alumni/ae
Amy M. Davis

Director of Audio-Visual Facilities and Director of Building Operations
Robert Rachdorf

Director of Business Office
Ann O'Malley

Manager of Concert Halls
Jonathan Wulp

Dean
Peter L. Row

Dean Emeritus/Special Assistant to the President
Chester W. Williams

Director of Development
Carolyn J. Harrigan

Director of Extension Division
Mark Churchill

Director of Financial Aid
Eva Bitsberger

Director of Libraries
Geraldine Ostrove

Performance Librarian
Elizabeth Burnett

Director of Placement Services
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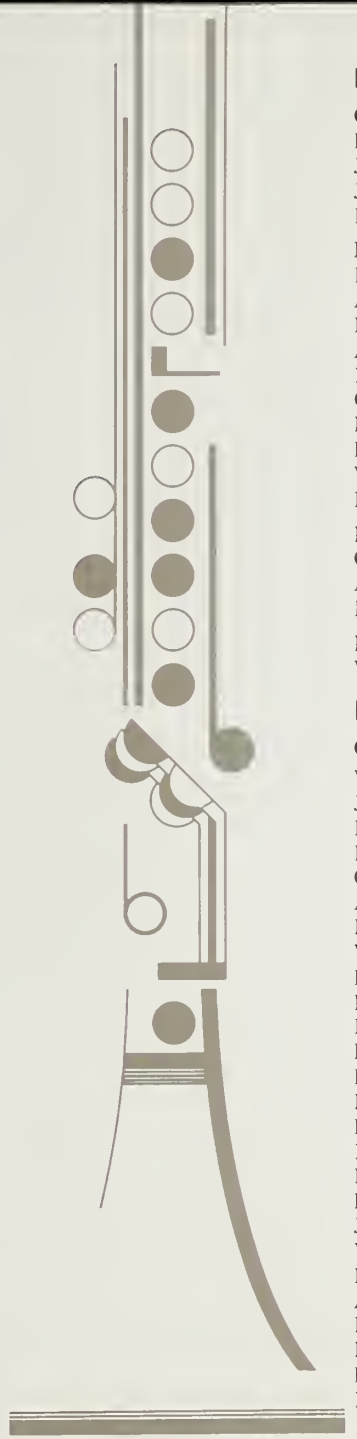
Gail Mangan Eaton

Registrar
Thurston Smith

Director of Residence
Margaret Moran

Director of Summer School
Jane Henkel



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Nicholas T. Zervas, M.D.

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Janice Del Sesto (Mrs. Gregory)
Caroline Palmer (Mrs. Walter)

*As of November 1983

Faculty Listed by Principal Instrument or Specialty

Bassoon
*Matthew Ruggiero
*Roland Small
*Sherman Walt

Chamber Music
Robert Brink
Colin Carr
Fredric Cohen
John Felice
Thompson Hanks
John Heiss
Louis Krasner
*Eugene Lehner
David Leisner
Claude Monteux
Kenneth Radnofsky
+Victor Rosenbaum
Eric Rosenblith
*Matthew Ruggiero
*Charles Schlueter
Leonard Shure
Robert Paul Sullivan
John Swallow
Michael Walters
David Wells
William Wrzesien
Benjamin Zander
Patricia Zander

Clarinet
Joseph Allard
Robert Annis
*Peter Hadcock
*Harold Wright
+William Wrzesien

Composition
Arthur Berger
Robert Ceely
Robert Cogan
John Heiss
William Thomas McKinley
+Malcolm Peyton

Conducting
+Frank Battisti, Wind Ensemble
+Lorna Cooke deVaron, Choral
John Hugo, Choral
+Daniel Lewis, Orchestral (in residence 1984–1985)
Richard Pittman, Orchestral

Double Bass
*Edwin Barker
*Leslie Martin
**Henry Portnoi
*Lawrence Wolfe
*Bela Wurtzler

Early Music Performance
Bernard Brauchli, clavichord
Richard Conrad, voice
Grace Feldman, viola da gamba
Frances Conover Fitch, harpsichord
John Gibbons, harpsichord
Laura Jeppesen, viola da gamba
Margaret Pash
+Daniel Pinkham, harpsichord
Nancy Roth, baroque flute
Daniel Stepner, baroque violin
Robert Paul Sullivan, lute
Julia Sutton, court dance
John Tyson, recorder

English Horn
*Wayne Rapier
*Laurence Thorstenberg

+Department chairperson
**Boston Symphony Orchestra Member*
***Former Boston Symphony Orchestra Member*

This catalog lists the faculty as of August, 1983. Students interested in a certain teacher should confirm his or her availability at the time of admission.

Euphonium
John Swallow

Flute
John Heiss
Claude Monteux
*Lois Schaefer
*Fenwick Smith

Guitar
Neil Anderson
David Leisner
Robert Paul Sullivan

Harp
*Ann Hobson-Pilot
**Bernard Zighéra

Horn
*Daniel Katzen
*Charles Kavalovski
*Richard Mackey
**Thomas E. Newell, Jr.
*Richard Sebring

Jazz Studies
Joseph Allard, saxophone & clarinet
Fred Buda, percussion
Jaki Byard, piano
Jimmy Giuffre, woodwinds, composition
Mick Goodrick, guitar
Fred Hersch, piano
Patrick Hollenbeck, percussion
Patrick Littlefield, piano
William Thomas McKinley, piano, composition
John McNeil, trumpet
George Russell, composition
Gary Valente, trombone
+Miroslav Vitous, bass

Liberal Arts
Mary Kay Cordill
Virginia Crumb
Shelagh Hadley
Lee Sanford Halprin
Maureen Kennedy
Richard Moore
Dorothy Rankine
Barbara Reutlinger
John Robinson
Abby Rockefeller
+Alan Sturrock
Paul Walker
Anna Yona

Music Education
Frank Abrahams
Frank L. Battisti
Judith Bedford
Victor Dal Pozzal
Maureen Kennedy
Robert Mogilnicki
Michele Parker
Daniel Riley
Robert Paul Sullivan
+Michael Walters

Music History
Anne Hallmark
Mark Harvey
John Heiss
Donald Lafferty
Thomas Lee
Margarita Mazo
Virginia Newes
Daniel Pinkham
D. Samuel Quigley
Gregory Smith
+Julia Sutton

Music Theory
Douglas Buys
+Robert Cogan, Graduate
+Lyle Davidson, Undergraduate
Robert DiDomenica
John Felice
James Hoffmann
Donald Lafferty
Joseph Maneri
Ellen Morris
Stephen Peisch

Victor Rosenbaum
Robert Selig
Gerald Zaritzky

Oboe
Fredric Cohen
*Alfred Genovese
*Wayne Rapier
*Laurence Thorstenberg

Opera Theater
John Douglas
+John Moriarty
Sheila Murphy
Cecelia Schieve
Henry Weinberger

Organ
+Yuko Hayashi
Christa Rakich
Frank Taylor
Donald Teeters

Percussion
**Fred Buda
*Frank Epstein
*Everett Firth

Piano
Katja Andy
+Gabriel Chodos
Randall Hodgkinson
Veronica Jochum
Jacob Maxin
Victor Rosenbaum
Russell Sherman
Leonard Shure
Thomas Stumpf
Patricia Zander

Piano Pedagogy
Jean Stackhouse

Piano Technology
+Frank Hanson

Piccolo
*Lois Schaefer

Saxophone
Joseph Allard
Kenneth Radnofsky

Third Stream Studies
Alan Bern
+Ran Blake
Mick Goodrick, guitar
Daryl Lowery
Geraldine Martin, voice
Hankus Netsky, oboe & saxophone

Trombone
*Norman Howard Bolter
John Swallow

Trumpet
*André Côme
*Timothy Morrison
Robert E. Nagel (on leave 1983–1984)
*Charles Schlueter

Tuba
Thompson Hanks

Viola
*Burton Fine
*Eugene Lehner
Marcus Thompson
**Walter Trampler

Violin
Robert Brink
Nancy Cirillo
Dorothy DeLay
*Max Hobart
Paul Kantor
Louis Krasner
+Eric Rosenblith
Masuko Ushioda
Valeria Vilker-Kuchment

Violoncello
Colin Carr
Timothy Eddy
Laurence Lesser
*Robert Ripley
Paul Tobias
David Wells

Vocal Accompaniment
Terry Decima

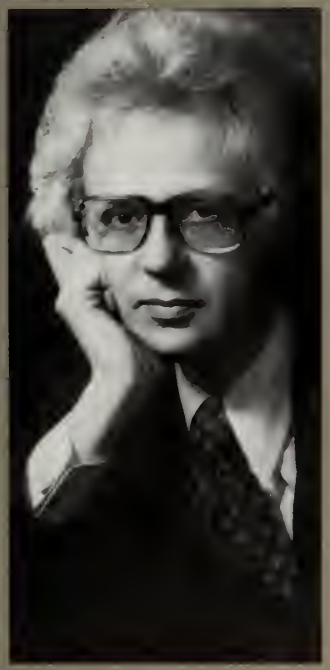
Vocal Coaches & Repertoire
Terry Decima
Kay Dunlap
Todd Gordon
Angela Vanstory

Voice
Bernard Barbeau
Laurence Bogue
Susan Clickner
Ray DeVoll
Helen Hodam
Geraldine Martin
+Mark Pearson
Donna Roll

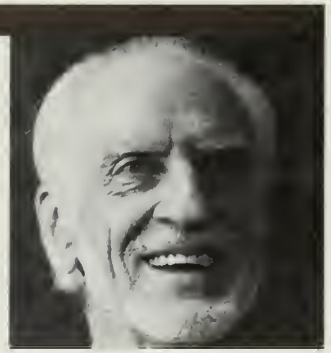
Andrew J. Falender
Chief Executive Officer

New England Conservatory's Greatest Resource

The artists and educators who make up the faculty at New England Conservatory are the school's greatest pride. Over the years, the quality and diversity of teachers has been the single most compelling reason for music students to choose New England Conservatory. To study and perform with men and women of such artistic stature forms the heart of a true Conservatory education.



Laurence Lesser
President



Frank Abrahams

Music Education

BME cum laude, Temple University; MM with honors, NEC. Choral conducting with Robert Page, Lorna Cooke deVaron; conducting with Robert Shaw, Roger Wagner. Studies at Berkshire Music Center.

Joseph Allard

Classical and Jazz Clarinet, Bass Clarinet and Saxophone

At the top of his field as both performer and teacher, Joseph Allard's credits include performances with the NBC Orchestra under Toscanini, the RCA Symphony Orchestra under Stokowski and the CBS Symphony. He also performed on the Firestone Radio Shows, with Cavalcade of America and Band of America, and on the Bell Telephone Shows from their first radio show to their last TV show. Among his students are Harry Carney, Dave Liebman, Eric Dolphy, Mike Brecker, Eddie Daniels, Paul Winter and many others.

Studies at NEC. Clarinet with Gaston Hamelin, Daniel Bonade. Also current faculty of Juilliard School of Music, Manhattan School of Music, Brooklyn College.

Neil Anderson

Guitar

Neil Anderson has made solo and chamber music appearances throughout North America, England and Greece. He is a member of Alea III, a Boston-based contemporary music ensemble, and has numerous lectures, workshops and published articles on guitar pedagogy to his credit. He has been the artistic director of the Boston Classical Guitar Society since 1979, and is also the educational chairman of the American String Teachers Association, Guitar Division.

BM, Hartt College of Music. Guitar with Manuel Barrueco, Aaron Shearer, Eli Kassner; lute and baroque guitar with Robert and Catherine Strizich. Former faculty of Hartt School of Music. Also current faculty of Manhattan School of Music, Boston Conservatory, University of Lowell, Chautauqua Summer Music Festival.

Katja Andy

Piano

Katja Andy has maintained an extensive concert schedule of recitals and orchestral appearances both here and abroad. She toured Europe as a soloist and member of Edwin Fischer's Chamber Orchestra, serving as principal assistant to Fischer's master classes. She has been a member of many competition juries, including the International Music Competition in Munich.

Studies at the Hochschule für Musik, Köln, and at the Sorbonne, Paris. Theory and composition with Wilhelm Mahler; master classes with Alfred Cortot. Former chairman of piano department at DePaul University.

Robert L. Annis

Clarinet

Robert L. Annis is clarinetist with Collage, the Contemporary Music Ensemble. He is a former member of the San Antonio Symphony and previously served as Executive Director of Collage. He is also Director of Admissions at NEC.

BM with honors, NEC; MM, University of Southern California. Clarinet and bass clarinet with Felix Viscuglia, Mitchell Lurie, and Franklyn Stokes. Studies at Berkshire Music Center on fellowship. Member of NARAS. Former director of NEC Summer School. Also current faculty of Brown University.

* *Boston Symphony Orchestra Member*

** *Former Boston Symphony Orchestra Member*

Bernard Barbeau

Voice

Bernard Barbeau has been a member of the NEC voice faculty since 1952. He has performed as a soloist with the Boston Pops and at the Gardner Museum, and in opera under Boris Goldovsky and Leonard Bernstein.

BM with honors, MM, NEC. Voice with William L. Whitney, Martial Singher, Theodore Harrison; repertoire with Fritz Lehmann, Felix Wolfes; opera with Boris Goldovsky. Studies at Aspen Music Festival School. Member of Pi Kappa Lambda. Also current faculty of NEC Extension Division.

Edwin Barker*

Double Bass

Edwin Barker is the principal bass of the Boston Symphony Orchestra, and is a former member of the string bass section of the Chicago Symphony Orchestra. He has also performed with the New York Philharmonic and the Boston Pops.

BM with honors, NEC. Double bass with Henry Portnoi, Richard Stephan, David Perleman, Peter Mercurio, Angelo La Mariana. Studies at Berkshire Music Festival. Also current faculty of Berkshire Music Festival.

Frank L. Battisti

Chairman of Large Ensemble Department, Director of Wind Ensemble Activities, Conductor of NEC Wind Ensemble, Wind Ensemble Conducting, Music Education.

Frank Battisti is one of the most respected champions of music for winds in America. The past president of the College Band Directors National Association, his articles on the wind ensemble, music education and wind literature have been published by many national journals. He has been a consultant to major American music publishers and a member of the Standard Music Award Panel for ASCAP. He has conducted numerous university wind ensembles and all-state bands and has conducted the NEC Wind Ensemble at major conferences. He organized the National Wind Ensemble Conference at NEC (1970) and is the founder and former conductor of the Mass. Youth Wind Ensemble. He is also the founder of the World Association of Symphonic Bands and Ensembles.

BS, MS, Ithaca College. Recordings on Golden Crest. Former director of bands at Ithaca (NY) H.S.; former faculty and conductor at Baldwin-Wallace College Conservatory of Music, Harvard University, Ithaca College School of Music.

Judith Bedford

Music Education

BM, MM, Artist Diploma, NEC. Bassoon with Matthew Ruggiero, Sherman Walt, Stephen Maxym; clarinet with Gino Cioffi. Studies at Berkshire Music Center.

Arthur V. Berger

Composition

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra and Dimitri Mitropoulos for the New York Philharmonic. He was the Composer-in-Residence at the Berkshire Music Center in 1964. The author of *Aaron Copland*, which is published by Oxford University Press, Mr. Berger has received Fulbright, Guggenheim and John Knowles Paine fellowships, as well as grants and awards from the Council of Learned Societies, the National Endowment for the Arts and the National Institute of Arts and Letters. He is the co-founder of *Perspectives of New Music* and his articles on music have appeared in many books and periodicals. *BS in Music, New York University; MA, Harvard University. Studies at École Normale de Musique, Longy School of Music. Composition with Darius Milhaud; theory with Nadia Boulanger, Walter Piston. Fellow of the National Institute of Arts and Letters and the American Academy of Arts and Sciences. Editor of* Musical Mercury *(1934–1937). Former music critic with* Boston Transcript, New York Sun, New York Herald Tribune. *Compositions published by Peters Edition, Boelke-Bomart, etc. Recordings on CRI, Columbia, Vox, Desto, New World Records. Former faculty of Mills College, North Texas State Teachers College, Brooklyn College. Visiting professor at Harvard University (1973–1974). Professor Emeritus of Brandeis University.*

Ran Blake

Chairman of Department of Third Stream Studies

An innovative pianist, Ran Blake has appeared in concert throughout the U.S., Europe, Central and South America, including many radio and TV appearances and performances recently at the Berlin Jazz Festival. He has received a Guggenheim Fellowship, and fellowships from the National Endowment for the Arts and the Massachusetts Artists Foundation. He was awarded the RCA Album First Prize in Germany (1963) and the Prix Billie Holiday (1980) and is a member of the Academie Du Jazz. His numerous recordings are on the Soul Note, RCA, ESP, Owl, Horo, Crest, and Arista labels. *BA, Bard College. Studies at School of Jazz, Lenox (MA). Composition and improvisation with Ray Cassarino, Willis Lawrence James, Oscar Peterson, Bill Russo, Gunther Schuller, Mal Waldron, Mary Lou Williams. Member of Metropolitan Cultural Alliance, Massachusetts Council on the Arts and Humanities. Former faculty of Hartford Conservatory. Also current faculty of NEC Extension Division.*

Laurence Bogue

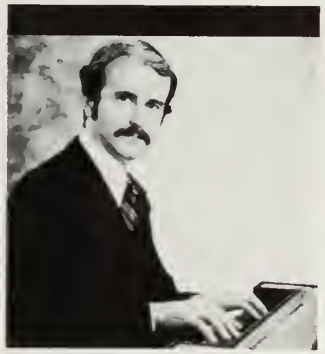
Voice

Laurence Bogue has appeared in concert, recital, oratorio, opera and contemporary music programs throughout the U.S., Europe and Japan. He has been a soloist under conductors Charles Munch, Gunther Schuller, Lukas Foss, Arthur Rodzinski, Leon Kirchner, Karel Husa, Thomas Dunn and others. He has been a soloist at the Stravinsky Festival at Lincoln Center, the Marlboro Music Festival and the Bach Festival in Buffalo (NY). He has presented the world premieres of works by Gunther Schuller, Darius Milhaud, Leo Smit, Maurice Kagel, Juan Orrigo-Salas, Celius Dougherty and others. His TV experience includes playing the title role in Mozart's *Impresario* with Lukas Foss conducting the New York Philharmonic on Educational TV. *BFA, University of Wisconsin; MS, Juilliard School of Music. Voice with Carlo Tagliabue, Lina Pagliughi, Mack Harrell, John Anello, Richard de Young; operatic acting with Hans Wolmut. Recordings and concerts for Columbia Artists Management. Former faculty of University of Buffalo, State University of New York, American Academic of Vocal and Dramatic Art, private teaching in Japan.*

Norman Bolter*

Trombone

Norman Howard Bolter has been a member of the Boston Symphony Orchestra and Boston Pops since 1975. From 1975 to 1980, he was a member of the Empire Brass Quintet, which won the 1976 Naumberg Chamber Music Prize. He has toured extensively through the U.S. and Europe, and was formerly principal trombone of the Springfield Symphony and the Boston Ballet and Opera Company of Boston Orchestras.
Studies at NEC and Berkshire Music Center, where awarded C.D. Jackson Prize (1974). Trombone with John Swallow, Steven Zellmer. Former member of Cambridge Brass Quintet. Recordings on Sine Qua Non, Columbia, Nonesuch. Also current faculty at Boston University.



Bernard Brauchli

Early Music, Clavichord

MM, NEC. Studies at Vienna Music Academy, Institute De Ribaupierre. Studies with Luigi-Fernando Tagliavini, Macario Santiago Kastner. Concerts throughout North and South America, Europe.

Robert Brink

Violin, Chamber Music

Robert Brink has made chamber music and orchestral appearances throughout North America, Europe, Scandinavia and Iceland. He has presented and recorded the premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness and Daniel Pinkham. He has participated in chamber recitals with such noted artists as Nadia Boulanger, Jesus Maria Sanroma, Lillian Fuchs, Aldo Parisot, Alexander Schneider, Leon Fleischer, Hughes Coenod, E. Power Biggs, Daniel Pinkham, the Brahms Trio, and principal players of the Boston Symphony Orchestra. He is the concertmaster of the Boston Classical Orchestra and was the concertmaster of the Boyd Neel Chamber Orchestra in its only U.S./Canada tour.
Studies at NEC, Harvard University. Violin with Jaques Malkin, Albert Spaulding. TV appearances on PBS, CBS, CBC (Canada). Over 30 recordings distributed in U.S. and abroad. Former faculty of Boston University.

Fred Buda

Percussion; Jazz Studies

Fred Buda is a member of the Boston Pops and the Herb Pomeroy Big Band, and is the principal percussionist and timpanist with the Boston Ballet Orchestra. He has performed under most major conductors. Among the many jazz artists with whom he has performed are Joe Venuti, Mel Torme, Milt Jackson and Gerry Mulligan. He is also a clinician with Yamaha.
BM, Boston University. Staff percussionist for WGBH-TV. Supervisor of orchestra personnel for Wang Center. Member of Boston Philharmonia. Recording on RCA, Kapp-Polydor, Deutsche Grammophon, Columbia. Former chairman of Berklee College of Music percussion department. also current faculty of University of Lowell.

Douglas Buys

Music Theory

Douglas Buys is a pianist who has presented recitals and orchestral performances in Paris and Fountainbleau, France, as well as in New York City, Aspen (CO) and Baltimore. He has also taught theory and ear-training at the Aspen Music School for several years.
BM, MM, Juilliard School of Music. Studies at Peabody Conservatory. Piano with Rudolf Firkusny, Walter Hautzig, John Perry, Lilian Kallir. Additional studies in Paris and Fountainbleau, France, with Nadia Boulanger, Robert Casadesus, Jean Casadesus, Gaby Casadesus.

Jaki Byard

Jazz Studies, Piano

Jaki Byard has presented jazz piano concerts and seminars throughout the U.S., Europe, the U.S.S.R., China, Australia, Japan and South America. He has performed with the Duke Ellington Orchestra, Zoot Sims, Sonny Stitt, Eric Dolphy, Charles Mingus, Maynard Ferguson and many other artists. Both he and his "Apollo Stompers" band have been listed several times as 'Talent Deserving Wider Recognition' in *Downbeat's* International Jazz Critics Poll. Among his many honors are a Duke Ellington Fellowship and honorary memberships in the Houston Jazz Society, the Baltimore Left Bank Society and others, and he is an honorary citizen of New Orleans. Fifteen of his more than 30 albums have recently been re-released.

Piano with Grace Johnson Brown; harmony with J. Wilson; studied Schillinger System. Former member of Army Band. Recordings on Prestige and foreign labels.

Colin Carr

Violoncello, Chamber Music

'Cellist Colin Carr has captured the highest 'cello prizes that exist in the U.S., including first prize in the 1981 Naumberg 'Cello Competition, the 1982 Gregor Piatigorsky Memorial Award and the Young Artists International Auditions. He has appeared as a soloist with the Royal Philharmonic Orchestra, the Chicago Symphony, the Amsterdam Philharmonic, the Concertgebouw Orchestra, L'Orchestre de la Suisse Romande and others. As a chamber musician, he has appeared at the Marlboro Festival, the Berlin Festival, the London South Bank Festival and the Spoleto Festivals in South Carolina and Italy.

Robert Ceely

Composition, Director of Electronic Music Studio

Robert Ceely has written music for soloists, large and small instrumental groups and chorus, as well as works for magnetic tape and several film scores. He has received commissions from the National Endowment for the Arts, the Fromm Music Foundation, the Massachusetts Council on the Arts, the Manon Jaroff Dancers and others. He has composed music for nine films and has twice received Golden Cine Awards for his soundtracks; he also received an award in 1980 for a public service jingle from the Art Directors Club of Boston. He is the founder and director of the Boston Experimental Electronic Music Projects (BEEP), and is the author of the *Electronic Music Resource Book.*

BM, NEC; MA, Mills College. Studies at Berkshire Music Center, Princeton University Graduate School, Darmstadt, electronic music seminar at R.A. Moog Company. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Milano Electronic Music Studio as guest of Italian government. Participant in 1978 M.I.T. Summer Computer Music Workshop; 1981 Winter Workshop in Computer Music Composition at Clark University. Recordings on CRI, BEEP, Grenadilla. Former faculty of Naval School of Music, Lawrenceville School, Robert College in Istanbul.

Gabriel Chodos

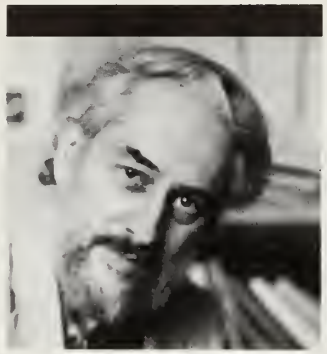
Chairman of Piano Department

Gabriel Chodos has performed throughout the United States and has made several successful concert tours of Europe, Israel and Japan. He has appeared as a soloist with the Chicago Symphony Orchestra, the Radio Philharmonic Orchestra of Holland and the Jerusalem Symphony Orchestra, and has been a winner of the Concert Artists Guild Competition in New York and the Michaels Competition in Chicago. He has also received a Fulbright Scholarship and Martha Baird Rockefeller grants. He has presented master classes and lecture-demonstrations throughout Japan.

BA, MA, University of California at Los Angeles; Diploma in Piano, Akademie für Musik and darstellende Kunst, Vienna. Principal piano studies with Aube Tzerko; also with Leonard Shure, Josef Dichler, Carlo Zecchi. Theory with Leonard Stein. Phi Beta Kappa in Philosophy at U.C.L.A. Recordings on Orion and Victor of Japan. Former faculty of University of Oregon, S.U.N.Y. at Buffalo, Dartmouth College.

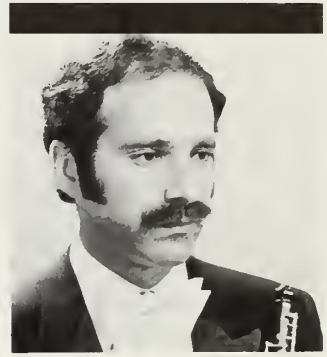
Nancy Cirillo
Violin
Nancy Cirillo has given solo recitals at Alice Tully Hall and Town Hall in New York City, as well as in Boston. A recipient of the Naumburg Award, she has toured with Music from Marlboro, the Manhattan Trio, the New Art Trio and Boston Musica Viva.
Studies at Mannes College, Manhattan School of Music. Recordings on CRI, Delos, Nonesuch, Orion. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.

Susan Clickner
Voice
Mezzo-soprano Susan Clickner has made numerous appearances in opera, oratorio and recital, including performances with the Philadelphia Orchestra, the Boston Symphony, the Buffalo Philharmonic and the Philadelphia Lyric Opera Company. She has also been a soloist at several European music festivals, and was a winner of the Young Artists Auditions of the Philadelphia Orchestra.
BM, Indiana University; Diploma, Curtis Institue of Music. Voice with Anna Kaskas, Martial Singher; opera with Herbert Graf. Member of National Association of Teachers of Singing, Pi Kappa Lambda. Recordings on Folkways Records. Also current faculty of Clark University.



Robert Cogan
Composition, Chairman of Department of Graduate Theoretical Studies, Director of Sonic Analysis Laboratory
Robert Cogan's compositions have been performed by the Cleveland Orchestra, the Hamburg Radio Orchestra, the RIAS Orchestra of Berlin, the League of Composers, the Rothschild Foundation and at the Avignon, Berlin, Prix Italia and Tanglewood Festivals. He has been the recipient of a Young Composer's Radio Award, a Fulbright Scholarship, a Chopin Scholarship, a German Government Grant and a Guggenheim Fellowship. He and Pozzi Escot are the co-authors of two books: *Sonic Design: The Nature of Sound and Music* (1976) and *Sonic Design: Practice and Problems* (1981).
BM, MM, University of Michigan; MFA, Princeton University; Phi Beta Kappa. Studies with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnach. Visiting faculty at Berkshire Music Center, S.U.N.Y. at Purchase, IBM Watson Research Center.

Fredric Cohen
Oboe, Conductor of NEC Chamber Wind Ensemble, Chamber Music
Oboist Fredric Cohen has toured as a soloist with the Vienna Chamber Orchestra and has played solo oboe with the Apple Hill Chamber Players, the Aeolian Chamber Players, Collage, the Strawberry Bank Chamber Ensemble, the Mostovoy Soloists, the Lenape Chamber Ensemble, the Haydn Festival Orchestra, the Philadelphia New Music Group and at the Brattleboro Music Festival. He is the principal oboe of the Springfield Symphony and has also performed with Ethos, the Boston Ballet Orchestra, Boston Musica Viva and others. He has presented the premieres of works by William Thomas McKinley and Daniel Pinkham, and has performed on National Public Radio.



BM, BM Ed cum laude, Philadelphia Musical Academy. Oboe with Stevens Hewitt, Jerry Sirucek, John DeLancie; chamber music with Marcel Moyse, Sol Schoenbach. Former member of Boston Civic Orchestra. Former faculty of Center for Chamber Music at Apple Hill, Worcester Community School, Keene State College (NH), Settlement Music School of Philadelphia. Also current faculty of Amherst Music Center (ME), Bowdoin College Summer Music Festival, and NEC Extension Division.

André Côme*

Trumpet

André Côme has been a member of the Boston Symphony Orchestra since 1957. He is the principal trumpet of the Boston Pops, with which he has also appeared as a soloist. He is a former member of the Baltimore Symphony Orchestra and the U.S. Air Force Band.
Trumpet with Marcel LaFosse. Member of Kappa Gamma Psi. Recordings on RCA, Polydor, Deutsche Grammophon, Columbia. Former faculty of Boston University, Boston Conservatory of Music. Also current faculty of Brown University.

Richard Conrad

Early Music, Voice

Tenor Richard Conrad has performed in concert, recital, and opera throughout Europe, Britain, the U.S., Canada and Africa, and is noted for his performance of the tenor-coloratura repertoire. He recorded *The Age of Bel Canto* and *Arias from Julius Caesar* with Joan Sutherland, Marilyn Horne and Richard Bonynge. His television credits include appearances with the National Education Network. He has also sung the title roles in Haydn's *Orfeo* and Mozart's *Idomeneo* and *Lucio Silla.* Mr. Conrad is the artistic director of the Boston Academy of Music.
AAS, New York State University; BFA, Boston University. Studies at NEC, Harvard University. Voice with Harry Euler Treiber, Sona Ardonz. Repertoire with Felix Wolfes, Askel Schiøtz, Pierre Bernac. Recordings on Decca, Composer's Recordings, Northeastern, Telefunken, Music Guild/ Westminster, Cambridge.

Mary Kay Cordill

Liberal Arts

BA, MA with honors, University of Kansas. Works published by MacMillan, Encyclopedia Americana, Community Development Journal. *Also current faculty of Boston University, Suffolk University, University of Massachusetts/Boston.*

Virginia Crumb

Liberal Arts

BA, BM, Cleveland Institute of Music; MM, NEC. Studies at Berkshire Music Festival. Former principal harp of the Hong Kong Philharmonic, Victoria Symphony (Canada).

Victor Dal Pozzal

Music Education

BM, MM, NEC. Piano with Bela Nagy, Miklos Schwalb. Has served as music supervisor, Nahant (MA) public schools; board member of Orff-Schulwerk's Mass. Chapter.

Lyle Davidson

Chairman of Undergraduate Music Theory

Lyle Davidson has presented lectures and workshops on contemporary music throughout the Boston area. His compositions have been published by the E.C. Schirmer Music Company.
BM, MM, NEC. Studies at Brandeis University. Theory and composition with Arthur Berger, Francis Judd Cooke, Daniel Pinkham, Luise Vosgerchian; psychology at Boston University. Former faculty of M.I.T., Harvard University. Researcher for Project Zero at Harvard School of Education.

Terry Decima

Vocal Accompaniment, Vocal Coaching

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout the Boston area, including many concerts at the Gardner Museum. The winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria.

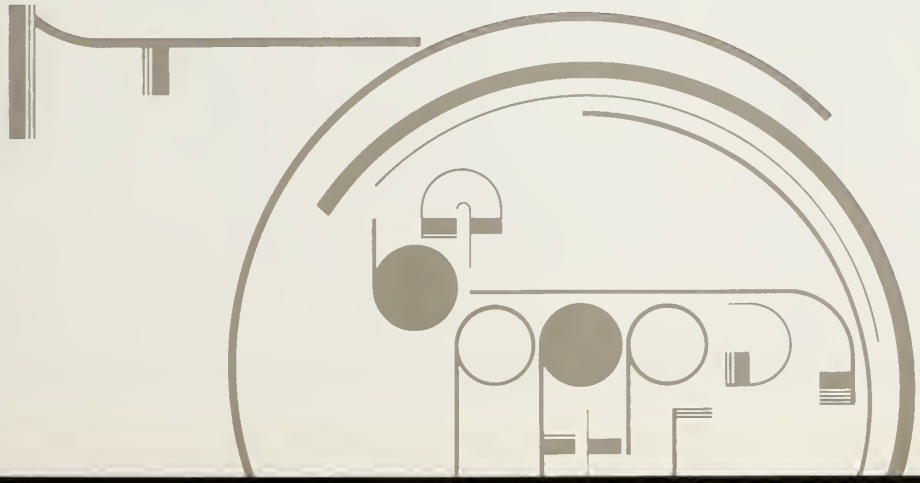
BM, Oberlin College; MM, NEC; Certificate, Akademie Mozarteum. Organist at First Parish in Weston (MA). Former faculty of Boston Commonwealth School, Allegheny Music Festival. Faculty of Berkshire Music Center.

Dorothy DeLay

Violin

Dorothy DeLay is one of America's most distinguished teachers of violin. She has presented master classes throughout the world and her articles on the violin and violinists are published in various encyclopedias. A recipient of the Distinguished Artist Teacher Award of the American String Teacher's Association, she is the founder of the Stuyvesant Trio.

BA, Michigan State University; Diploma, Juilliard Graduate School; Doctor of Music (honorary), Oberlin College. Studies at Oberlin Conservatory. Former faculty of Meadowmount School. Also current faculty of Juilliard School of Music, Sarah Lawrence College, Aspen Music School; Starling Professor of Violin at the College-Conservatory of the University of Cincinnati; Visiting Professor at Philadelphia College of the Performing Arts.



Lorna Cooke deVaron

Conductor of NEC Chorus, Concert Choir, Chamber Singers; Chairman of Department of Choral Conducting

Distinguished faculty member Lorna Cooke deVaron is recognized throughout the world as a preeminent conductor of choral music. Under her direction, the NEC Chorus has recorded four albums and has toured the world, including a State Department-sponsored tour of the U.S.S.R. in 1966. The Chorus has performed in concert with the Boston Symphony Orchestra for 30 years, making 18 recordings and winning awards from the National Academy of Recording Arts and the Grand Prix du Disque. Mrs. deVaron has conducted the Chorus in world premieres of many major choral works by such composers as Daniel Pinkham, Gunther Schuller, Donald Martino and Irving Fine. She has received a Government of Israel Medal (1978) and awards for distinguished achievement from the City of Boston, the St. Botolph Club, Sigma Alpha Iota, Wellesley College, the Radcliffe Graduate Society and the NEC Alumni Association.

AB, Wellesley College; AM, Radcliffe College. Voice with Olga Averino, Irene Wilson, Ruth Streeter, Conrad Bos; piano with David Barnett, Edyth C. Waxberg; organ with Carl Weinrich; conducting with G. Wallace Woodworth, Robert Shaw; composition with A.T. Davidson, Walter Piston, Nadia Boulanger. Former assistant conductor of Radcliffe Choral Society, Harvard-Radcliffe Choir. Former conductor of Bryn Mawr College Choir. Guest conductor at many festivals. Former faculty of Bryn Mawr College, Berkshire Music Center.

Ray DeVoll

Voice

Tenor Ray DeVoll has concertized throughout the U.S., South America, Europe and the U.S.S.R., including major recitals in New York and Boston. He was a soloist with New York Pro Musica Antiqua and has appeared at major American Bach Festivals. He is the tenor soloist on the first American recording of the Berlioz *Requiem*.

Studies with Clytie Mundy, Norman Notley, Mark Pearson. Recordings on Decca, Columbia.

he is a former dean of New England Conservatory and has served on the faculty since 1969. *BS, New York University. Composition with Wallingford Reigger, Josef Schmid; flute with Harold Bennett. Recipient of Guggenheim Fellowship (1972–1973). Recordings on RCA, Columbia, Colpix, MGM, Atlantic, Deutsche Grammophon, Golden Crest, GM.*

Robert DiDomenica

Music Theory

As a composer, flutist and educator, Robert DiDomenica has contributed much to the art of music. His compositions have been performed at such festivals as the Berkshire Music Festival, the 1971 Festival of New England Composers and Festival of Contemporary Arts. His symphony was performed by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. His music is published by Edward B. Marks, Edition Musicus, MJQ and Margun Music. As a flutist, he has performed with the Metropolitan Opera, the New York City Opera, Symphony of the Air, the New York Philharmonic, the Columbia Symphony, the Bach Aria group and the Modern Jazz Quartet. He has appeared as a soloist with the Music in Our Time Series, Composer's Forum and the Twentieth Century Innovations Series. As an educator,

John Douglas

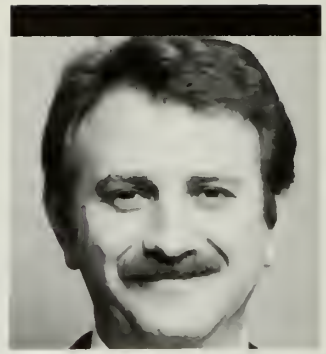
Opera

BM, Wittenberg University; MM, Bowling Green State University. Piano with Victor Rosenbaum, Jerome Rose, William Walters; voice with Susan Clickner, Hubert Kockritz; Andreas Poulimenos; diction and coaching with John Moriarty. Coach with Opera Workshop of Boston and New England Conservatories.

Kay Dunlap

Vocal Repertoire

BME, Baldwin-Wallace College; MM, NEC. Conducting with Lorna Cooke deVaron, Richard Pittman; voice with Clara Shear; harpsichord with Blanch Winogron Beck. Music director of Master Singers; founder and artistic director of Boston Chamber Soloists.



Timothy Eddy

Violoncello

Timothy Eddy has earned distinction as a soloist and chamber musician. In 1975, he received top honors in the Gaspar Cassado International Violoncello Competition in Florence, Italy. He has also won prizes in the Dealy Contest (Dallas), the Denver Symphony Guild Competition, the North Carolina Symphony Contest and the New York Violoncello Society Competition, appearing as a soloist with the Dallas, Denver and North Carolina Symphony Orchestras, the Florence (Italy) May Festival Orchestra and the New York City Municipal Concerts Orchestra. He has toured the U.S. with the "Music from Marlboro" series and is the 'cellist of the Bach Aria Group, the Galimir Quartet and the New York Philomusica Chamber Ensemble. He has also been a participant in the Santa Fe Chamber Music Festival.

BM, MM, Manhattan School of Music. 'Cello with Bernard Greenhouse. Recordings on Columbia, Vanguard, Nonesuch, CRI, Vox, Desto. Artist-in-Residence at S.U.N.Y. at Stonybrook.

Frank Epstein*

Percussion, Conductor of NEC Percussion Ensemble

Percussionist Frank Epstein has been a member of the Boston Symphony Orchestra since 1968. He is a founding member of the contemporary ensemble, Collage, and a former assistant timpanist with the San Antonio Symphony.

BM, University of Southern California; MM, NEC. Studies with R. Sonner, M. Spivach, W. Kraft, E. Hatch, Everett Firth. Recordings on RCA, Deutsche Grammophon, Polydor, Columbia, Nonesuch, Crystal, Inner City, London.

Grace Feldman

Early Music, Viola da Gamba

Grace Feldman has presented solo performances at New York City's Town Hall and Carnegie Recital Hall and elsewhere throughout the Eastern U.S. She has performed with New York Pro Musica, the Manhattan Consort, Boston Camerata, Clarion Concerts and is a member of the Arcadia Ensemble. She is the director of the New England Consort and the former director of Viol Studies at the Museum of Fine Arts.

BA, Brooklyn College; MM, Yale University School of Music. Recordings on Titanic, MHS, Vanguard, Decca. Director of Early Music Department at Neighborhood Music School in New Haven. Former faculty of Wellesley College. Also current faculty of Wesleyan University.

John Felice

Music Theory, Chamber Music

Pianist and composer John Felice performs frequently in the Boston area as both a soloist and accompanist. The winner of the 1968 SAI Composition Prize, his music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada and Barcelona, Spain, and has been published by Yorke Editions of London.

ARCT, BM, Royal Conservatory of Toronto; MM, NEC. Piano with Pierre Souvarian; composition with Robert Cogan, John Beckwith. Former faculty of University Settlement House in Toronto, National Ballet School.

Burton Fine*

Viola

Burton Fine has been the principal violist of the Boston Symphony Orchestra since 1964. He is also the violist with the Boston Symphony Chamber Players.

BA, University of Pennsylvania; PhD, Illinois Institute of Technology. Studies at Curtis Institute of Music with Galamian. Recordings with RCA, Deutsche Grammophon, CBS, Nonesuch.

Everett Firth*

Percussion

Everett Firth has been the solo timpanist of the Boston Symphony Orchestra since 1952. He has also been a member of the Boston Pops, the Boston Opera Group Orchestra and the Boston Symphony Chamber Players. He has appeared in chamber music concerts throughout New England.

BM, honors with distinction, NEC. Studies at Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Publications with Carl Fischer, Belwyn Mills. Recordings on RCA, Mercury, Deutsche Grammophon, Philips. President of Vic Firth, Inc. Also current faculty of Berkshire Music Center.

Frances Conover Fitch

Early Music, Harpsichord

BA, Bard College; MM, NEC. Studies with Gustav Leonhardt at Sweelinck Conservatory, Amsterdam. Founding member of Concerto Castello, Les Fetes Galantes.

Alfred Genovese*

Oboe

A current member of the Boston Symphony Orchestra, Alfred Genovese is a former principal oboe of the Baltimore Symphony Orchestra, the St. Louis Symphony, the Metropolitan Opera and the Cleveland Orchestra under George Szell. He has been a participant in many festivals, including the Marlboro Festival and the Casals Festival of Puerto Rico.

Diploma, Curtis Institue of Music. Oboe with Marcel Tabuteau.

Museum Trio, of the Museum of Fine Arts Laura Jeppesen, Daniel Stepner, John Gibbons

John Gibbons

Early Music, Harpsichord

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as a soloist with major performing groups in the United States and Europe, among them the Boston Symphony Orchestra, the New York Pro Musica, the New York Consort of Viols, the Boston Camerata and the Chamber Orchestra of Copenhagen. He received the Erwin Bodky Prize (1967) and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. He has performed at the Monadnock and Berkshire Music Festivals.

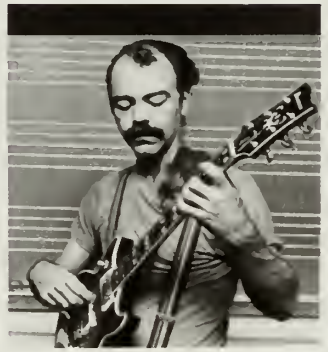
BM with highest honors, NEC. Studies at Cincinnati Conservatory. Recipient of NEC Chadwick Medal (1967). Recordings on Musical Heritage Society, Titanic, Cambridge, Harmonia Mundi. Former faculty of Lowell State College, Brandeis University.

Jimmy Giuffre

Jazz Studies, Woodwinds, Composition, Director of Composer's Improvisational Laboratory Orchestra.

Jimmy Giuffre has performed with virtually all of the jazz greats, including Art Tatum, Duke Ellington, Ella Fitzgerald, Miles Davis, John Coltrane, Charles Mingus and the Modern Jazz Quartet. He was twice named Outstanding Clarinetist in the *Downbeat* Reader's Poll, and has been the first ranked clarinetist in both *Podium* (Germany) and *Melody Maker* (England) jazz magazines. He has performed frequently at the Newport Jazz Festival, and has toured the U.S. and Europe with his own ensemble since 1956. His compositions include the Woody Herman classic, "Four Brothers," as well as other works for big band, orchestra, chorus, ballet and films. He received a Guggenheim Fellowship for composition in 1968, and is the author of *Aspects of Jazz-Performance . . . a Personal Approach.*

BM, North Texas University. Clarinet with Arthur Bloom; composition with Wesley La Violette; reed making with Kal Opperman; flute with Jimmy Politis. Recordings for Atlantic, Columbia, Verve, Capitol, Soul Note, Choice. Former faculty of New York University; School of Jazz in Lenox (MA).



Mick Goodrick

Jazz Studies, Third Stream, Guitar

Guitarist Mick Goodrick has performed and/or recorded with many of today's top jazz musicians, including Gary Burton, Jack DeJohnette, Joe Williams, Pat Metheny, Charlie Haden, Herb Pomeroy and the Liberation Music Orchestra. His engagements have included performances at the Kool Jazz Festival and several tours of the U.S. and Europe.

BM, Berklee College of Music. Recordings on ECM, Polydor. National stage band clinician. Former faculty of Berklee College of Music.

Peter Hadcock*

Clarinet

Peter Hadcock is the assistant principal clarinet of the Boston Symphony Orchestra and a member of the Boston Pops. Before coming to Boston, he was the principal clarinet of the Buffalo Philharmonic.

BM, Eastman School of Music. Clarinet with Hasty. Former faculty of S.U.N.Y. at Buffalo, Community School in Buffalo.

Shelagh Hadley

Liberal Arts

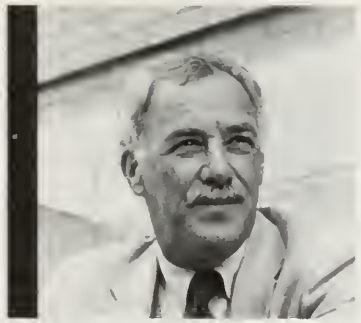
BA with honors, London University; Certificato, Perugia University, Italy. Former faculty of Bocconi University, Boston University, Emmanuel College.

Anne Hallmark

Music History

Anne Hallmark has presented papers at the medieval conference in Durham, England, the International Medieval Conference in Kalamazoo (MI), Brown University, College of the Holy Cross and NEC. She is the co-editor of the works of the late medieval composer Johannes Ciconia in the *Polyphonic Music of the Fourteenth Century* series. In 1978, she was the national program co-chairman for the American Musicological Society, and she is a former member of the Society's committee on Women and Music.

BA, Barnard College; MFA, Princeton University; PhD in progress, Princeton University. Piano with Robert Goldsand, Maria Clodes. Member of International Musicological Society, American Musicological Society, Medieval Academy of America. Former faculty of Vassar College, M.I.T.



Lee Sanford Halprin

Liberal Arts

AB, Upsala College; AM, Columbia University. Former teaching fellow at Harvard University, Tufts University.

Thompson Hanks

Tuba, Chamber Music

Thompson Hanks is a member of the highly regarded New York Brass Quintet, the New York City Ballet Orchestra and the Chautauqua Symphony, and is also an active free-lance player in New York. He is a former member of the San Antonio Symphony, the Puerto Rico Symphony and the Minneapolis Symphony.

Tuba with Richard Burkhart, Donald Knaub, Arnold Jacobs.

Frank Hanson

Piano Technology

Frank Hanson is Boston's most prominent piano tuner and rebuilder. The shop superintendent of M. Steinert and Sons for 9 years, he is currently a partner of University Piano Service, whose regular clientele includes the Boston Symphony Orchestra, NEC, Smith College, Mt. Holyoke College, Wellesley College and several distinguished concert artists.

Mark Harvey

Music History

Mark Harvey is the founder and president of the Jazz Coalition in Boston and the founder and director of the Jazz Celebrations Concert Series. A trumpet player and composer/arranger, he is the leader of several jazz ensembles. He is an ordained United Methodist minister at Emmanuel Church in Boston.

AB, Syracuse University; Th.M., Boston University School of Theology; Ph.D., Boston University. Composition with Jaki Byard, George Russell. Recordings on Aardmuse, Bush, Arista/Novus, Bent. Consultant to several public school music programs and the Artists Foundation, Trustee of the Massachusetts Cultural Alliance. Former faculty of Wheelock College, Curry College. Also current faculty of M.I.T., Tufts University Experimental College.

Yuko Hayashi

Chairman of Department of Organ

An internationally known performer, Yuko Hayashi has concertized on historical instruments throughout Europe and the U.S. She has also performed at the national conventions of the Organ Historical Society and the American Guild of Organists, and performs frequently in her native Japan. She has presented premier performances of works by such composers as Gunther Schuller and Daniel Pinkham.

Graduate, Conservatory of Music, Tokyo University of Arts, Japan; BM, MM with honors, Artist's Diploma, NEC. Organ with George Fazon, Donald Willing, Anton Heiller; harpsichord with Margaret Mason. Summer studies with Gustav Leonhardt. Former organist with N.H.K. Symphony Orchestra, Japan. Former director of Musica Sacra. Former faculty of Ferris Seminary, Japan. Visiting professor of International Christian University, Tokyo. Director of music at Old West Church, Boston. Also current faculty of NEC Extention Division.

John Heiss

Flute, Composition, Music History, Chamber Music, Contemporary Ensemble

John Heiss is very active as a composer, flutist and teacher. His works have been performed in the U.S. and Europe, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage, the Da Capo Chamber Players, the Aeolian Chamber Players, the Berkshire Music Center Orchestra, the Emmanuel Wind Quintet, the National Flute Association (Dallas, 1979) and others. He has received grants, awards and commissions from the National Institute of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities, the Martha Baird Rockefeller Foundation, ASCAP and the Guggenheim Foundation. He was also the winner of the 1971 Bowdoin College Contemporary Music Competition, and his works are published principally by Boosey and Hawkes and E.C. Schirmer. As a performer, he was the principal flute of the Boston Musica Viva from 1969 to 1974. His articles on contemporary music have been published in *Perspectives of New Music, The Instrumentalist, Winds Quarterly* and other journals.

BA in mathematics, Lehigh University; MFA in music, Princeton University. Composition with Babbitt, Cone, Kim, Luening, Milhaud; flute with Hosmer, Lora, Tipton. Recordings (as composer, flutist, conductor) on Nonesuch, CRI, Golden Crest, Turnabout. Former faculty of Columbia University, Barnard College, M.I.T., NEC Institute at Tanglewood.

Fred Hersch

Jazz Studies, Piano

Jazz pianist Fred Hersch has performed with such well-known artists as Joe Henderson, Chris Conner, Stan Getz, Charlie Haden, Billy Harper, Art Pepper, Slide Hampton, the Woody Herman Orchestra, the George Russell Big Band, Jaki Byard's Apollo Stompers and many others. A member of the Art Farmer Quartet, he has toured Europe and the U.S., and has performed in Japan with his own trio. He presented a solo concert at the 1981 Kool Jazz Festival in New York City and his radio performances include broadcasts in Europe and two performances on National Public Radio's "Jazz Alive."

BM with honors, NEC. Studies at Grinnell College, University of Cincinnati College-Conservatory of Music. Piano with Irma Wolpe, Margaret Chaloff, Joseph Prostakoff, Santos Ojeda, Jeanne Kirstein, Jaki Byard; composition with Ludmilla Ulehla, Walter Mays; arranging with Don Sebesky. Piano and celeste with New York Philharmonic under Gunther Schuller (1978). Soloist and accompanist at International Society of Double Bassists Convention (1978). Recordings on CTI, Interplay, Golden Crest, Marge, Soul Note. Former faculty of Third Street Music School, New York City.

Max Hobart*

Violin

Max Hobart has been a member of the Boston Symphony Orchestra since 1965. He has also been a member of the Boston Symphony Chamber Players, and a member and soloist with the Boston Pops, with which he served as acting concertmaster (1972–1973). He is the conductor of the Civic Symphony Orchestra of Boston.

Studies at University of Southern California. Violin with Vera Barstow; conducting with Ingolf Dahl; chamber music with Gabor Rejto. Recordings on RCA, Deutsche Grammophon. Also current faculty of Berkshire Music Center.

Ann Hobson-Pilot*

Harp

Ann Hobson-Pilot is the principal harp of the Boston Symphony Orchestra, the Boston Pops and the Boston Symphony Chamber Players. Prior to joining the BSO in 1965, she was the second harp with the Pittsburgh Symphony and the principal harp of the National Symphony in Washington, D.C. She has appeared as a soloist with the National Symphony, the Wichita Symphony, the Boston Pops and at Tanglewood. She is a participant in the Marlboro Festival and is a founding member of the New England Harp Trio.

BM, Cleveland Institute of Music. Studies at Philadelphia Musical Academy. Harp with Marilyn Costello, Alice Chalifoux. Former faculty of Philadelphia Musical Academy, Temple University Music Festival at Ambler.

Helen Hodam

Voice

The singing career of soprano Helen Hodam has included appearances as a soloist with orchestra and in opera and oratorio, as well as on TV and radio. She was also the soprano soloist at the Christ Church Methodist in New York City.

BM, Illinois Wesleyan; MM, Hartt College of Music. Advanced studies at Manhattan School of Music, Royal Academy of Music, Goethe Institute (Munich), Juilliard School of Music, Alliance Francaise (New York and Paris). Voice with Grace Polanski, Sidney Dietch, Olga Eisner. Lied repertoire with Paul Schilawsky, Erik Werba, Ernst Wolff; French repertoire with Jennie Tourel, Eva Gauthier, Irene Aitoff; opera with Luigi Rossini; Baroque repertoire with Paul Steinitz. Articles published in American Music Teacher. *Former faculty of Muskingum College, Mary Hardin-Baylor College. Also current faculty of Oberlin Conservatory of Music, American Institute of Musical Studies, Graz.*

Randall Hodgkinson

Piano

Pianist Randall Hodgkinson is the grand prize winner of the 1981 International American Music Competition. He is a member of the contemporary music ensemble, Boston Musica Viva.

BM with honors, MM with distinction, Artist Diploma, NEC. Piano with Veronica Jochum, Russell Sherman, Leonard Shure, Claude Frank, Eleanor Sokolof. Studies at Curtis Institute, Aspen Music Festival. Recordings on New World Recordings.

James Hoffmann

Music Theory

Composer James Hoffmann is the co-director of NEC's Enchanted Circle contemporary music concert series. He also served as the chairman of the Department of Undergraduate Theory from 1968 to 1980. He won the John Day Jackson and Woods-Chandler Prizes for Composition from Yale University.

BM with highest honors, NEC; BM, MM, Yale University; DMA, University of Illinois. Composition and theory with Francis Judd Cooke, Carl McKinley, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler. Studies at Hochschule für Musik in Berlin with Boris Bracher, Josef Rufer. Winner of NEC Chadwick Medal. Recordings on Crest Records. Former faculty of Oberlin College, San Jose State College, Castle Hill.

Patrick Hollenbeck

Jazz Studies, Percussion, Director of Medium Rare Big Band

Patrick Hollenbeck was named Outstanding Composer in *Downbeat*'s 1979 recording competition. He was also recognized as the Outstanding Composer and Arranger at the 1978 Notre Dame Jazz Festival and the 1977 Quinnipiac Jazz Festival. He is the founder of the Medium Rare Big Band, which has won many national honors under his direction. As a percussionist, he has been a soloist with the National Radio Orchestra in Greece and at the Fromm Festival at Tanglewood. He has also performed with the Boston Symphony Orchestra, the Boston Pops, the Boston Ballet and others.

BM with honors, NEC. Studies at Eastman School of Music. Percussion with Everett Firth, Vinnie Ruggiero; arranging with Don Sebesky, Ray Wright. Winner of Young Artists Competition, Alfred Spaulding Prize and Leonard Bernstein Fellowship at Berkshire Music Center. Recordings on Arista, Philips, CRI. Former conductor of Harvard "B" Jazz Lab.

John Hugo

Conductor of Recital Chorus and Alumni Chorus, Associate Conductor of NEC Chorus, Coordinator of Choral Activities

John Hugo has been a tenor soloist with the Rochester Philharmonic, the Boston Pops, the Houghton Oratorio Society, the Houghton Symphony and others. *BM magna cum laude with honors, Houghton College; MM, NEC. Studies at Berkshire Music Center. Choral conducting with Lorna Cooke deVaron, Donald L. Bailey. Winner of Houghton Symphony Concerto Contest (1977). Recordings on CRI, Grenadillo.*

Laura Jeppesen

Early Music, Viola da Gamba

BA, Wheaton College; MM, Yale University. Studies with Nancy Cirillo, Broadus Erle. Studies at Hamburg Hochschule für Musik with Johannes Koch, Conservatoire Royale de Brussels with Wieland Kuijken. Member of Boston Camerata, Boston Museum Trio.

Veronica Jochum

Piano

Veronica Jochum has performed throughout the world, appearing as piano soloist with such leading orchestras as the Boston Symphony Orchestra, the Chamber Orchestra of the 92nd St. Y in New York City, the Minnesota Orchestra, the Berlin Philharmonic, the Munich Philharmonic, the Concertgebouw of Amsterdam, the London Symphony, L'Orchestre de la Suisse Romande, the Vienna Symphony, the Maggio Musicale, the Jerusalem Symphony and many others. She has performed at the renowned music festivals of Marlboro, Tanglewood, Montreux, Wallonie in Belgium and others. *Graduate of Hochschule für Musik, Munich; MM (equivalent) with highest honors, Concert Artist Diploma. Piano with Edwin Fischer, Josef Benvenuti (Conservatoire de Paris), Rudolf Serkin. Recordings on Philips, Deutsche Grammophon, Golden Crest. Guest lecturer, Radcliffe Seminar Series (1970); former artist-in-residence and board of advisors, Eastern Music Festival; former faculty of Berkshire Music Center.*

Paul Kantor

Violin

Violinist Paul Kantor is the concertmaster of the New Haven Symphony and the Aspen Chamber Symphony. A chamber music devotee, he has toured internationally with the Berkshire Chamber Players, with whom he recorded the Bartok "Contrasts." A founding member of both the New Haven String Quartet and the New York String Quartet, he is currently first violinist with the Lenox String Quartet. *Studies at Juilliard School of Music. Violin with Dorothy DeLay, Robert Mann. Also current faculty of Yale School of Music, Aspen Music Festival.*

Daniel Katzen*

Horn

Member of Boston Symphony Orchestra and Boston Pops. BM with distinction, Indiana School of Music. Studies with Dale Clevenger, Philip Farkas, Michael Höltzel, Milan Yanich.

Charles Kavalovski*

Horn

Charles Kavalovski has been the principal horn of the Boston Symphony Orchestra since 1971. He is also a member of the Boston Symphony Chamber Players and has appeared as a soloist with the BSO and other major orchestras in the U.S. and Canada. He has made a solo recording for the Musical Heritage Society in addition to his orchestra and chamber music recordings. He performs frequently for the International Horn Society annual meetings and has been on the international horn competition juries of Munich and Prague. He has been on the faculties of Boston University, the Banff Center for Fine Arts and the Berkshire Music Center, and has presented master classes and clinics at schools both here and abroad. In addition to being a musician, he holds a doctorate in nuclear physics from the University of Minnesota and spent 10 years as a teacher and researcher in that field before joining the Denver Symphony as principal horn in 1969.

Maureen Kennedy

Music Education, Director of Orff Studies, Director of Placement, Liberal Arts

BA, College of Notre Dame of Maryland; Teacher's Certificate in Orff Schulwerk, Royal Conservatory of Music, Toronto; M.Ed., Cambridge College; Diploma, Orff Institute, Salzburg. Author of Circle Round the Zero.

Louis Krasner

Violin, Chamber Music

A gifted musician and teacher, Louis Krasner is renowned for having presented the first performances of the violin concerti of Berg (which was written for Mr. Krasner), Schoenberg, Sessions, Casella, Achron and others. He has appeared as a soloist with such orchestras as the Vienna Philharmonic under Klemperer, the Boston Symphony Orchestra under Koussevitzky, the New York Philharmonic under Mitropoulos, the B.B.C. Orchestra under Wood and Webern, as well as the Cleveland Orchestra, the Berlin Philharmonic, and many others. He was the concertmaster of the Minneapolis Orchestra under Mitropoulos (1944–1949) and the Syracuse Symphony (1960–1968). He is also the organizer and former president of the New York State Chapter of the American String Teachers Association and vice president of the International Alban Berg Society.

Teacher and Soloist Diploma, NEC. Studies with Eugene Gruenberg, Carl Flesch, Lucien Capet, Sevcik. Founder of Syracuse Friends of Chamber Music. Recipient of Samuel Simons Sanford Medal, Distinguished Service Award from the American String Teachers Association, and Governor's Award for the Arts, State of Rhode Island. Member of Board of Judges of Leventritt Competition (1967), music panel of National Endowment for the Arts (1967–1969), Academia Filarmonica. Former conductor of Syracuse University Orchestra. Lecture-recitals throughout U.S. and Europe, and on National Public Radio. Chairman of Tanglewood String Symposia (1964), Tanglewood Seminar in String Teaching (1965), Tanglewood Seminar for Music Teachers (1966). Articles in Journal of Arnold Schoenberg Institute, Austria Musikzeit-schrift, *and others. Professor Emeritus of Syracuse University. Faculty of Berkshire Music Center.*

Donald Lafferty

Music History, Music Theory

Donald Lafferty has been a member of the NEC faculty since 1969. In addition to teaching, he has performed in New England as a solo pianist, chamber musician and accompanist.

BFA with honors, University of Buffalo; MFA, Brandeis University; further studies at NEC. Theory and analysis with Robert Mols, Allen Sapp, Arthur Berger, Seymour Shifrin, Ernst Oster; composition with Arthur Berger, Harold Shapero, Malcolm Peyton. Former faculty of Clark University.

Thomas Oboe Lee

Music History

Thomas Oboe Lee is a member of the celebrated Boston composers' alliance, Composers in Red Sneakers. He has been awarded a Guggenheim Fellowship, a Martha Baird Rockefeller Grant, the Koussevitzky Prize and first prize at the Stroud Festival Competition in Composition. He has also been twice named a Massachusetts Artists Fellow, and has been a Norlin/MacDowell Fellow. His works have been commissioned by the Fromm Foundation, Collage and others.

BA, University of Pittsburgh; MM in composition, MM in jazz composition, NEC; Ph.D., Harvard University. Composition with Betsy Jolas, Gunther Schuller, William Thomas McKinley, Earl Kim. Music published by Margun Music, Needham Publications. Former faculty of Berklee College of Music, Swarthmore College.

Eugene Lehner*

Viola, Chamber Music

A member of the Boston Symphony Orchestra since 1939, Eugene Lehner was a member of the Kolisch Quartet for 13 years and the Stradivarius Quartet for 10 years. He is a fellow of the American Academy of Arts and Sciences.

Graduate of the Royal Conservatory of Music, Budapest. Violin with Jeno Hubay; composition with Zoltan Kodály. Also current faculty of Berkshire Music Center, Brandeis University, Wellesley College.

David Leisner

Guitar, Chamber Music

David Leisner has presented solo recitals in the U.S., Canada and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, Switzerland, and he won second prize in the 1975 Toronto International Guitar Competition. Devoted to expanding the guitar literature, he has reintroduced the works of Romantic composer J.K. Mertz (1806–1856) and has written works for voice, chorus, violin, flute and string quartet, as well as solo guitar. His editions of works by Mertz and Virgil Thompson have been published by the Theodore Presser Co.

BA, Wesleyan University. Guitar with John Duarte, Angelo Gilardino, David Starobin; interpretation with Karen Tuttle, John Kirkpatrick. compositions published by G. Schirmer/AMP. Affiliate Artist. Recordings on Titanic, CRI. Former faculty of Amherst College.

Laurence Lesser

Violoncello

'Cellist Laurence Lesser, President of New England Conservatory, was a prize winner in the 1966 Tchaikovsky Competition in Moscow and was a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the first performance of Menotti's Fantasia (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa. Mr. Lesser has appeared as soloist with the Boston Symphony Orchestra, the London Philharmonic, the Los Angeles Philharmonic and other major orchestras. He has appeared at the Casals, Marlboro, Charleston, and Spoleto festivals, as well as London's "South Bank Summer Music" Festival, and he has been a frequent guest of the Lincoln Center Chamber Music Society in New York. He is associated with the Toho-Gakuen School of Music in Tokyo.

BA cum laude, Phi Beta Kappa, Harvard College. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with Gaspar Cassado. Recordings on Columbia, RCA, Melodiya, Desto. Former faculty of Peabody Institute, University of Southern California, Eastman School of Music.

Daniel Lewis

Conductor, Conducting Studies, Director of Orchestra Activities

Daniel Lewis has conducted orchestras throughout the U.S. and Europe. The music director of the Pasadena Symphony from 1971 to 1983, he has been the guest conductor of such orchestras as the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Atlanta Symphony, the Minnesota Orchestra and many others. He was a co-director of the Los Angeles Philharmonic Institute in its founding season (1982–1983) and is active in the program on a continuing basis. He was also the director of the Ojai Music Festival in 1981 and 1983, and director of the Cabrillo Festival in 1979.

BA, San Diego State College; MA, Claremont Graduate School. Studies at Hochschule für Musik, Munich. Conducting with Nino Marcelli, Eugene Jochum. Recipient of Howard Foundation Grant and numerous awards from the University of Southern California. Recordings on Crystal. Former faculty of University of California at San Diego, California State University of Fullerton, University of Southern California.

Patrick Littlefield

Jazz Studies, Piano

BM, MM, with honors, NEC. Jazz studies with Jaki Byard, William Thomas McKinley; Composition with McKinley, Malcolm Peyton. Winner of 1982 ASCAP Foundation Grant to Young Composers. Also current faculty of Dana School of Music.

Daryl Lowery

Third Stream

BM, NEC. Studies with Ran Blake, Joseph Allard, Hankus Netsky. Recordings on Arista/Novus.

Richard Mackey*

Horn

A current member of the Boston Symphony Orchestra, Richard Mackey has also been a member of the Cleveland Orchestra, the Detroit Symphony and the Japan Philharmonic of Tokyo. He has performed at the Marlboro Music Festival and for Hollywood studios.

Studies at NEC. Horn with Willem Valkenier; solfege with Gaston Dufresne.

Leslie Martin*

Double Bass

Member of Boston Symphony Orchestra. Studies at Cornish School of Music, University of Washington, American Conservatory. Double bass with John Tepley, George Moleux. Former member of Seattle Symphony Orchestra, plus Gene Krupa, Jan Garber, Skinnay Ennis and Ted Weems Orchestras.

Joseph G. Maneri

Music Theory

Joseph Maneri is a teacher and composer of microtonal music. His works have been commissioned by Erich Leinsdorf and performed at Tanglewood and Carnegie Hall. He performs throughout the Boston area on clarinet, saxophone and piano. *Composition with Josef Schmid. Works published by Margun. Recordings on Crest.*

Geraldine Martin

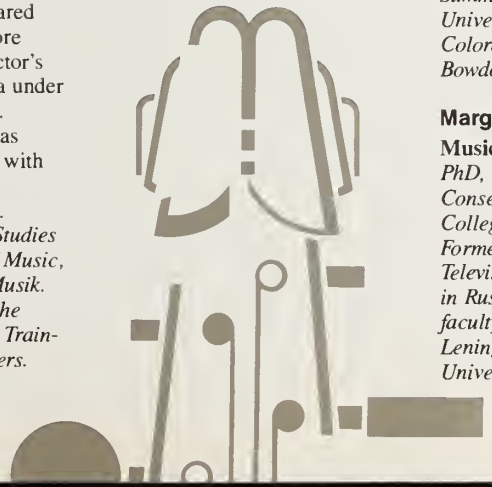
Third Stream, Voice

Geraldine Martin has performed leading roles with Opera New England and the Cambridge Opera, and in Bernstein's *Trouble in Tahiti* at the Museum of Modern Art. Her TV and radio appearances include the one-woman opera, *The Stronger*, by Weisgall. She has also appeared as a soloist with the Baltimore Symphony, the Ford Conductor's Project Symphony Orchestra under James Levine and the M.I.T. Symphony Orchestra. She has played musical theater roles with the Next Move Theater, the Suffolk Theater andd others. *BM, U.C.L.A.; MM, NEC. Studies at Peabody Conservatory of Music, Staatliche Hochschule für Musik. Recipient of scholarship to the Opera Company of Boston's Training Program for Young Singers. Also current faculty of NEC Extension Division.*

Jacob Maxin

Piano

Jacob Maxin made his Town Hall debut in New York City in 1961, and performed with the Young Artist's Series of 1963. He has performed frequently in New York since that time and has made many concert tours. He appeared as a soloist with the Philadelphia Orchestra, Eugene Ormandy conducting, and is a former member of the Aeolian Chamber Players. *BS, MS, Juilliard School of Music. Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti, Roger Sessions. Former faculty of Juilliard School of Music. Summer faculty of Brandeis University, University of Colorado, Pomona College, Bowdoin College.*



Margarita Mazo

Music History

PhD, MA, Leningrad Conservatory; BA, Special Music College, Leningrad, USSR. Former writer/narrator, Leningrad Television and Radio. Publications in Russian and English. Former faculty of Special Music College, Leningrad Conservatory, Harvard University.

William Thomas McKinley

Composition, Jazz Piano

William Thomas McKinley has achieved considerable recognition as a composer and jazz performer. His compositions have been performed worldwide by major contemporary artists such as Richard Stoltzman, Stephanie Jutt, Peter Serkin, Fred Sherry and Gunther Schuller, and by such prominent ensembles as Tashi, the Chicago Symphony, the Minnesota Orchestra, the Pittsburgh Symphony, the New York Philharmonic, Collage, Boston Musica Viva, the John Oliver Chorale, the Sequoia String Quartet, the Hartford Symphony and the Pittsburgh New Music Ensemble. He has been the recipient of prizes and commissions from the Fromm Foundation, the National Endowment for the Arts, the Koussevitsky Foundation, the National Institute of Arts and Letters, the Massachusetts Council on the Arts, the Naumberg Foundation, the National Harp Society, BMI and the Minnesota Orchestra 75th Anniversary Prize. He has twice been a composer-in-residence at the Berkshire Music Center. As a jazz pianist, he has appeared with Dave Liebman, John Scofield, Miroslav Vitous and Billy Hart. *BFA, Carnegie-Mellon University; MM, MMA, DMA, Yale University. Studies at Berkshire Music Center. Studies with Nikolai Lapatnikoff, Frederick Dorian, Mel Powell, Yehudi Wyner, Gunther Schuller. Recordings as a pianist and composer on CRI, Delos, Northeastern, Gunmar. Former faculty of Yale University, University of Chicago, S.U.N.Y. Albany.*

John McNeil

Jazz Studies, Trumpet

The author of *Jazz Trumpet Techniques*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded five albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has taught workshops with Jamey Aebersold throughout the U.S., Europe, Australia and New Zealand.

Robert Mogilnicki

Music Education

BM, NEC; MM, Boston University; PhD, Boston University School of Education. Trumpet with Indianapolis and Pittsburgh Symphonies, Boston Pops.

Claude Monteux

Flute, Chamber Music

Claude Monteux has appeared in recital and with orchestras throughout the U.S. and Europe. He has made recordings with the London Symphony, the Royal Philharmonic, the Academy of St. Martin-in-the-Fields and with several chamber ensembles. He served as principal flute with the Kansas City Philharmonic, and flutist/assistant conductor of the Ballet Russe de Monte Carlo. He was also the conductor of the Columbus Symphony and the Hudson Valley Philharmonic, and has appeared as either a soloist or guest conductor with the Royal Philharmonic Orchestra, French Radio Orchestra, RIIS, Brussels Radio and the Pittsburgh Symphony. He is currently the music director of the Haydn Festival Association.

Baccalaureate in France; Black Mountain College. Flute with Georges Laurent; piano with Nin-Culmell, Heinrich Gebhardt. Former faculty of Ohio State University, Peabody Conservatory.

Richard Moore

Liberal Arts

Richard Moore is the author of four books of poems: *A Question of Survival, Word from the Hills, Empires,* and *The Education of a Mouse.* His poems and essays have appeared in *The New Yorker, Poetry, The Hudson Review, Harper's, Atlantic Monthly* and other magazines. He is also the librettist of the opera *Chocorua,* which was performed at Tanglewood in 1972.

BA, Yale University; MA, Trinity College in Hartford. Teaching fellow, Boston University; Fulbright Fellowship. Fanny Hurst Professor of Creative Literature at Brandeis University (1976). Former faculty of Trinity College in Burlington (VT).

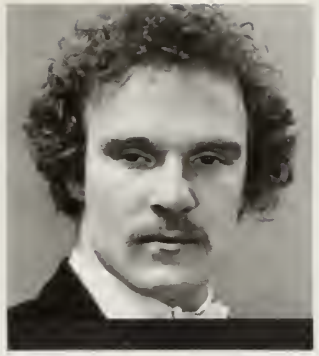
John Moriarty

Chairman of Opera Department of the Boston and New England Conservatories.

John Moriarty is the artistic director of Central City Opera and has conducted and stage directed productions at opera companies throughout the country. He was formerly the artistic administrator and administrator of the apprentice programs of the Wolf Trap Opera Company and Santa Fe Opera, the artistic administrator of the Opera Society of Washington, and administrator of the apprentice program at the Lake George Opera Festival. He is the author of *Diction* (pub. E.C. Schirmer Music Co.).

BM with highest honors, NEC. Studies at Brandeis University, Mills College. Piano with Egon Petri, Carlo Zecchi; French vocal literature with Pierre Bernac. Piano soloist with Boston Pops, Radio Eireann Orchestra of Dublin. Adjudicator for Met Opera Auditions in Denver, San Antonio. Numerous articles published. Recordings on Cambridge Records. Also current faculty of Boston Conservatory.

Ellen Morris
Music Theory
BA, Boston University; MM, NEC. Flute with Neal Zaslow, Harold Bennett, James Pappoutsakis, Albert Tipton, John Heiss, Paula Robison, Robert DiDomenica; composition with Robert DiDomenica; theory with Robert Cogan. Former faculty of University of Massachusetts, Boston.



Timothy Morrison*
Trumpet
Timothy Morrison is a member of the Boston Symphony Orchestra. He is the former principal trumpet of the New Hampshire Symphony, the Boston Civic Symphony Orchestra, the Newton Symphony Orchestra, the Pro Arte Chamber Orchestra, the Emmanuel Chamber Orchestra, and with the festivals of Tanglewood, Grand Teton, and Monadnock. He has also been a member of the orchestras of the Boston Ballet and Boston Opera, as well as the Symphony Orchestra of the State of Mexico.
BM, NEC. Trumpet with Armando Ghitalla, Roger Voisin, Fred Sautter.

Sheila Murphy
Opera
BFA, Boston Conservatory of Music. Also current faculty of BCM Extension Division.

Robert E. Nagel
Trumpet
Robert Nagel has appeared as a soloist throughout the U.S. and Europe, and is a member of the New York Brass Quintet and the Kings Brass. He is a former member of the Little Orchestra Society of New York, the Contemporary Chamber Ensemble, the Casals Festival Orchestra, the Aspen Festival Orchestra and the Goldman Band. He is the co-founder of the International Trumpet Guild, and is also a conductor and composer whose works for brass have been published by Belwin-Mills, Broadmen, Edwin B. Marks, Lillenas, Queen City Brass, Mentor and Southern Music Corp.
BS, MS, Juilliard School of Music. Trumpet with Fred Bosworth, Frank Simon, Ernest Williams; composition with Aaron Copland, William Bergsma, Peter Mennin, Vincent Persichetti. Solo and ensemble recordings. President of Mentor Music, Inc. Former faculty of Hofstra University, University of Hartford, Juilliard School of Music, Rutgers University. Also current faculty of Yale School of Music, Manhattan School of Music.

Hankus Netsky
Third Stream, Director of Repertoire and Improvisation Ensemble
Oboist Hankus Netsky is the founder and director of the Klezmer Conservatory Band, which performs traditional Yiddish Music extensively throughout New England. He has also performed with Ran Blake in Boston, New York, Philadelphia and Washington.
BM with honors, MM with honors, NEC. Studies at Carnegie-Mellon University. Oboe with Fernand Gillet, Thomas Fayel, Fredric Cohen; composition with Malcolm Peyton, William Thomas McKinley, Roland Leich; jazz with Jaki Byard, George Russell; Third Stream music with Ran Blake. Recordings on Kleztone, Arista-Nova, Golden Crest. Also current faculty of NEC Extension Division.

Thomas E. Newell, Jr.**
Horn
BM, MM, Cincinnati Conservatory of Music. Horn with Mason Jones. Studies at Berkshire Music Center. Former member of Boston Symphony Orchestra, New England Wind Quintet, St. Louis Symphony.

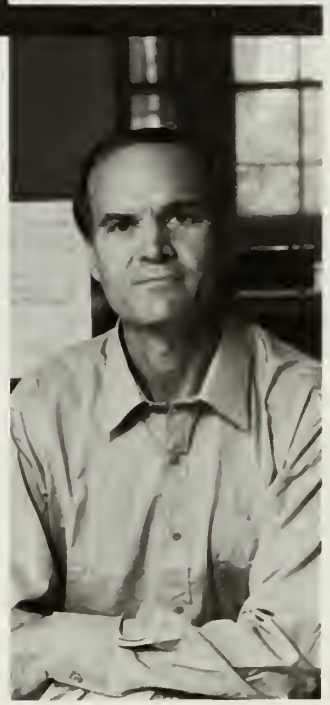
Virginia Newes
Music History
Virginia Newes has presented papers at the annual meeting of the American Musicological Society (1980) and at the colloquium *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts* in Wolfenbüttel, Germany. She has also had articles published in the *Revue belge de musicologie*, the *Common Market Journal* and the *Brussels Bulletin.*
BA, Radcliffe College; licence en musicologie (avec la plus grande distinction), Université Libre de Bruxelles. Doctoral study at Brandeis University. Studies at Columbia University, Conservatoire royal de Bruxelles. Former faculty of College of the City of New York.

Michele Parker
Music Education
BM, Philadelphia Musical Academy; MA, Catholic University. Studies at University of Pennsylvania, Mozarteum in Salzburg, Austria. Studies with David Nadien, Karen Tuttle.

Margaret Pash
Early Music, Director of Collegium Musicum
BM, NEC; MM in Early Music Performance (voice), MM in Early Music Performance (Court Dance), NEC. Voice with Barbara Wallace, Kim Scown; court dance with Julia Sutton, Margaret Daniels; lute with Robert Paul Sullivan, David Hahn; viola da gamba with Grace Feldman, Adrienne Hartzell.

Mark Pearson
Chairman of Department of Voice
Bass-baritone Mark Pearson has appeared as a soloist with the Boston Symphony Orchestra, New York Pro Musica, the Civic Symphony Orchestra, the Cecilia Society and Chorus pro Musica. He has presented premier performances of works by Daniel Pinkham, Ernst Bloch, Paul Hindemith and Benjamin Britten. The many master classes and vocal workshops he has presented include the "Master Teachers of Voice" series at Westminster Choir College.
BA, Oberlin College; MA, Stanford University. Recordings on Music Guild, Cambridge, Turnabout.

Stephen Peisch
Music Theory
BM with honors, MM with honors, NEC. Composition and analysis with Robert Cogan, Thomas Delio; violin with Nancy Cirillo; improvisation with Ran Blake. Performances and recordings in Massachusetts, New York, Vermont.



Malcolm C. Peyton
Chairman of Composition Department
Malcolm Peyton has been the recipient of a Woodrow Wilson National Fellowship, a Fulbright Fellowship, a Margaret Le Crofts Fellowship, grants from the National Endowment for the Arts and the Norlin Foundation, and a citation from the American Academy and Institute of Arts and Letters. His music has been published by Boelke Bomart/Mobart Music and APNM Publications.
BA, MFA, Princeton University. Studies at Berkshire Music Center, Nordwest Deutsche Academie fur Musik. Composition with Roger Sessions, Edward Cone, Aaron Copland, Irving Fine, Wolfgang Fortner; piano with Edward Steuerman. President of Princeton Symphony Orchestra (1961–1962). Recordings on CRI. Former visiting lecturer at Princeton University, Boston University.

Daniel Pinkham

Chairman of Early Music Performance Department; Music History and Musicology

A composer, conductor, harpsichordist and organist, Daniel Pinkham is a well-respected member of the Conservatory's faculty. His compositions for orchestra, chorus, chamber ensembles, and organ are widely performed. He has himself performed in the U.S. and Europe, and is the organist and music director of the historic King's Chapel in Boston. He has been the recipient of Fulbright and Ford Foundation Fellowships, and is a Fellow of the American Academy of Arts and Sciences.

AB, MA, Harvard University; LittD Honorary, Nebraska Wesleyan University; MUSD Honorary, Adrian College; MUSD Honorary, Westminster Choir College. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Putnam Aldrich, Wanda Landowska. Former visiting lecturer at Harvard University.

Richard Pittman

Conductor of NEC Repertory Orchestra

Richard Pittman is the founder and conductor of the Boston Musica Viva, which has made three European tours under his direction. He is also the conductor of the Concord (MA) Orchestra, and has appeared as a guest conductor with the London Sinfonietta, the National Symphony, the Hessian Radio Symphony, the BBC Welsh Symphony, the Hamburg Symphoniker, the Virginia Philharmonic, the Erik Hawkins Dance Company, and the Eastern Music Festival. He is the former conductor of the Contemporary Wind Ensemble and the Opera Society of Washington, D.C., and has conducted many other ensembles here and abroad. He received a Fulbright Award for study in Germany, and was formerly a trombonist with the U.S.A.F. Band and the National Symphony.

BM, Peabody Conservatory of Music. Studies with Douglas Allanbrook. Conducting with Laszlo Halasz, Sergiu Celibidache, Wilhelm Bruckner-Ruggeberg, Pierre Boulez. Recordings on Nonesuch, Delos, CRI, Northeastern. Former faculty of Eastman School of Music.

Henry Portnoi**

Double Bass

The former principal bass of the Boston Symphony Orchestra, Henry Portnoi is the author of *Creative Bass Technique.* He is also a former member of the BSO Chamber Players and the Zimbler Sinfonietta, with which he has recorded, as well as a former member of the Pittsburgh Symphony under Reiner and the Indianapolis Symphony under Sevitzky.

Graduate of Curtis Institute of Music. Double bass with Anton Torello.

D. Samuel Quigley

Music History

BA with high honors, MA, Wesleyan University. Specialist in Javanese, Indonesian instruments and music. Curatorial assistant, Museum of Fine Arts, Boston. Former faculty of Clark University.

Kenneth Radnofsky

Saxophone, Bass Clarinet, Chamber Music

Kenneth Radnofsky has performed on saxophone, clarinet and bass clarinet with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Santa Fe Opera Company and the Opera Company of Boston. He presented the premiere of David Amram's *Saxophone Concerto* with the Portland Symphony and has appeared as a soloist at the American Society of University Composers National Convention and in the Brooklyn Academy of Music Chamber Music Series. He was the recipient of a Fulbright Scholarship.

BM cum laude, University of Houston; MM with honors, NEC. Saxophone and clarinet with Jeffrey Lerner, Joseph Allard. Articles published in Saxophone Sheet. *Recordings on Deutsche Grammophon, BBC, Spectrum, Golden Crest. Also current faculty of Yale University, NEC Extension Division.*

Christa Rakich

Organ

Christa Rakich has made frequent concert tours of the U.S. and Western Europe and has been a featured artist at American Organ Guild conventions and the Harvard Bach Organ Seminar. She was awarded second prize in the 1976 Bruges International Organ Competition for her performance of works by J.S. Bach. She received a Fulbright Grant for study at the Vienna Hochschule für Music and a grant from the Austro-American Society of Boston for research in Austria.

BA (German), BM (Organ), Oberlin College; MM with honors, NEC. Phi Betta Kappa, Pi Kappa Lambda. Organ with Bernard Lagace, Garth Peacock, Anton Heiller, Yuko Hayashi; harpsichord with Lisa Crawford. Recordings on Titanic. Former Assistant University Organist at Harvard University. Currently artist-in-residence at the Van Pelt College House at the University of Pennsylvania, faculty of University of Connecticut at Storrs.

Dorothy Rankine

Liberal Arts

DA, Edinburgh College of Art. Studies at Radcliffe College, DeCordova Museum School. Works exhibited in the U.S., British Isles. Former Director for Visual Arts, Arlington, MA.

Barbara Reutlinger

Liberal Arts

BA, Boston University; MA, Harvard University. Attended Teacher's College, Hofheim/ Tanaus, Germany; University of Frankfort. Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and officer of the Corporation of Language Research, Inc., at Harvard University. Former teaching fellow at Harvard University.

John Robinson

Liberal Arts

Abby Rockefeller

Liberal Arts

BM (violoncello), NEC. Studies with Richard Kapuscincki. Various publications.

Wayne Rapier*

Oboe, English Horn

Wayne Rapier is a member of the Boston Symphony Orchestra, and a former first oboe with the Indianapolis Symphony and associate first oboe with the Philadelphia Orchestra. He toured Europe as a soloist with the Philadelphia String Quartet and Woodwind Quintet, and has peformed concerti with the Philadelphia Orchestra, the Baltimore Symphony and the Kansas City Orchestra. He has also been a member of the U.S. Marine Band and Orchestra, the Kansas City, Baltimore and Robin Hood Dell orchestras.

BM, Eastman School of Music. Oboe with Marcel Tabuteau. Former faculty of Oberlin Conservatory.

Daniel Riley

Music Education

Music director and conductor of Mass. Youth Wind Ensemble. Former conductor of Harvard Chamber Orchestra, GBYSO Repertory Orchestra. Also current faculty of NEC Extension Division.

Robert Ripley*

Violoncello

Member of Boston Symphony Orchestra. BM with highest honors, Cleveland Institute of Music. Studies at Berkshire Music Center, Curtis Institute. 'Cello with Jean Bedetti, Felix Salmond, Ernst Silberstein. Former member of Cleveland Orchestra, Zimbler Sinfonietta, Glenn Miller Orchestra.

Donna Roll

Voice

Dramatic soprano Donna Roll, a winner of the Kirsten Flagstad Award, has performed in concert and recital throughout the U.S. and Europe. She made her operatic debut with the Royal Opera Stockholm, and has been a guest artist with the Chamber de Versailles, the Oratorio Society of Virginia, and the symphony orchestras of Rochester, San Antonio, Kansas, New Jersey, Vancouver, Savannah, Milwaukee and Oregon. She has also been heard by television and dance theatre audiences in her guest performances of *She, Who Sings* in the Joffrey Ballet's *Remembrances.*

BM, Boston University. Voice with David Blair McClosky.

Victor Rosenbaum

Chairman of Chamber Music, Piano, Graduate Theoretical Studies

Pianist Victor Rosenbaum has concertized throughout much of the U.S., Brazil and Japan, appearing in solo and chamber music recitals and as a soloist with the Indianapolis Symphony, Atlanta Symphony and Boston Pops. He has also conducted the orchestras of Princeton University, Brandeis University, Merrywood Music School and NEC. He has presented lecture recitals and workshops on problems of analysis, performance and teaching at many universities. *BA cum laude, Brandeis University; MFA, Princeton University. Piano with Leonard Shure, Rosina Lhevinne; theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, Roger Sessions. Former faculty of Princeton University, Brandeis University. Former chairman of piano department at Eastern Music Festival. Visiting professor, Eastman School of Music.*

Eric Rosenblith

Chairman of Department of Strings, Violin, Chamber Music

Violinist Eric Rosenblith made his Paris debut in 1936 and his New York debut in 1941, and has performed as a soloist and chamber musician throughout the world. He is the former concertmaster of the Indianapolis and San Antonio Symphony Orchestras. Organizer and first violinist of several string quartets, he participates on a regular basis in a number of chamber music festivals. He has premiered and recorded a number of new works. *Licence de Concert from Ecole Normale de Musique. Violin with Jaques Thibaud in Paris, Carl Flesch in London, Bronislaw Huberman in New York. Also current faculty of Hartt College of Music.*

Nancy Roth

Early Music Performance, Baroque Flute

BM, MM, with honors, NEC. Member of Boston Camerata, Fiori Musicali.

Peter Row

Dean of Faculty and Students

Sitarist and ethnomusicologist Peter Row has performed throughout the U.S. and India, making numerous radio and television appearances. A former president of the Northeast Chapter of the Society of Ethnomusicology, he is widely published and has lectured throughout the U.S. about Indian music. He is also a consultant on Asian music for the Smithsonian Institute. *BM, MM, DMus, Prayag Sangit Samiti, Allahabad, India, where he received the gold medal in the Instrumental Music Division BM Merit list exams and the silver medal in the Instrumental Music Division MM Merit list exams. Also attended Rabindra Bharati University, Calcutta. Recipient of JDR Third Fund Fellowship for Doctoral Studies. Former research associate at Harvard University's Graduate School of Education.*

Matthew Ruggiero*

Bassoon, Chamber Music

Matthew Ruggiero is the assistant principal bassoon with the Boston Symphony Orchestra, the principal bassoon with the Boston Pops and a member of the BSO Chamber Players. He is a former member of the National Symphony Orchestra and has been a participant in the Marlboro Music Festival.

Artist's Diploma, Curtis Institute; Associate in Arts, Harvard University. Bassoon with Sol Schoenbach, Ferdinand Del Negro; chamber music with Marcel Tabuteau. Recordings on Deutsche Grammophon. Also current faculty of Boston University.

George Russell

Jazz Studies, Composition

George Russell, the author of *The Lydian Chromatic Concept of Tonal Organization,* has received five grants from the National Endowment for the Arts, two Guggenheim Fellowships and a National Music Award. His performances include appearances with the George Russell Sextet at President Kennedy's International Jazz Festival (1962) and with the George Russell Big Band at the Newport Jazz Festival at Saratoga, and performances at Lincoln Center and Philharmonic Hall. He has made extensive concert tours throughout Scandinavia and Western Europe with George Wein's Newport All-Stars, his own sextet and as a guest conductor, appearing at the Molde and Kongsberg Jazz Festivals in Norway, the Bologna Festival in Italy and in many Italian cities as a guest of the Italian government. He has taught the Lydian Chromatic Concept at the School of Jazz in Lenox (MA), at the Festival of the Arts in Jyvaska, Finland, (under the auspices of the USIA), at Lund University in Oslo, Norway, and at Vaskilde Summer School in Denmark.

Recordings here and abroad. Former faculty of Berkshire Music Center.

Lois Schaefer*

Flute, Piccolo

Lois Schaefer is a member of the Boston Symphony Orchestra. She was formerly the assistant first flute with the Chicago Symphony Orchestra, principal flute with the New York City Opera, and a member of the NBC Opera Orchestra. She has been a soloist with the Boston Symphony, the Chicago Symphony and the Boston Pops, and toured Europe and the U.S.S.R. with the Boston Symphony Chamber Players. She is a founding member of the New England Harp Trio and has been a participant in the Casals Festival in Puerto Rico.

BM with honors, NEC. Various recordings with BSO and others. Former faculty of Chicago Musical College. Also current faculty of NEC Extension Division.

Charles Schlueter*

Trumpet, Chamber Music

Charles Schlueter is the principal trumpet of the Boston Symphony Orchestra. He is the former principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony and the Festival Casals, and the former assistant principal with the Cleveland Symphony Orchestra. He has also appeared as a soloist with the Minnesota Orchestra and has presented master classes at colleges and universities across the country.

BS, Juilliard School of Music. Trumpet with William Vacchiano. Former faculty of University of Minnesota.

Cecelia Schieve

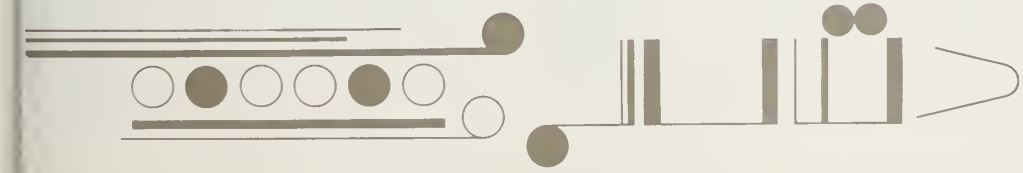
Director of Vocal Performance Workshop, Opera

Cecelia Schieve has been a soloist with the Boston Concert Opera, the Chautauqua Institute, Western New York Opera, Opera in Erie, the Buffalo Philharmonic and Pittsburgh Opera in the Park. In addition to directing the vocal Performance Workshop at NEC, she is the assistant director of the Opera Workshop of the Boston and New England Conservatories.
MM, Boston Conservatory of Music.

Richard Sebring*

Horn

Richard Sebring is the associate principal horn of the Boston Symphony Orchestra and the principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic, the Opera Company of Boston and the Boston Concert Opera Orchestra, and has also performed with Boston Musica Viva, the Boston Ballet Orchestra, the Pro Arte Chamber Orchestra and others.
BM, University of Washington. Studies at Indiana University, Berkshire Music Center. Horn with Thomas E. Newell, Jr., Christopher Louba.



Robert Selig

Music Theory

Composer Robert Selig, whose works have been performed in the U.S. and abroad, has received commissions from the Berkshire Music Festival, the Koussevitzky Foundation, the Fromm Foundation, the Eastern Music Festival, the Paderewski Foundation and Washington Chamber Brass. He has also been the recipient of two Guggenheim fellowships, and composition awards from the American Music Center, the Massachusetts Council on the Arts and Humanities and the Martha Baird Rockefeller Foundation. He was also a songwriter for the United Artists Corporation for several years.
BM, MM, Northwestern University. Doctoral studies at Boston University. Studies at Berkshire Music Center on

fellowship. Composition with Donald Martino, Ernst Krenek, Gardiner Read, Anthony Donato. Recordings on CRS and other labels. Compositions published by Margun Music, United Artists. Former faculty of Eastern Music Festival, Boston University.

Russell Sherman

Piano

Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Chicago Symphony, the Philadelphia Orchestra, the Detroit Symphony and other major American orchestras. He has presented recitals throughout the U.S., Europe and South America.
BA, Columbia College. Piano with Edward Steuermann; composition with Erich Itor Kahn. Recordings on Advent, Sine Qua Non, Vanguard, Pro Arte. Former faculty of Pomona College, University of Arizona.

Daniel Stepner

Early Music, Baroque violin

BM, Northwestern University; MMA, DMA, Yale University. studies with Steven Staryk, Nadia Boulanger, Broadus Erle. Member of Boston Museum Trio; concertmaster of Banchetto Musicale; assistant concertmaster of Amsterdam's Orchestra of the 18th Century.

Leonard Shure

Piano, Chamber Music

Distinguished pianist Leonard Shure has been a soloist with the major orchestras of the United States, including the New York Philharmonic and the symphony orchestras of Cleveland, Boston, Detroit, St. Louis and Pittsburgh. He was Artur Schnabel's first assistant in Berlin from 1917–33, and he was the first pianist to perform at the Berkshire Music Center at Tanglewood, appearing with the BSO under Koussevitzky. He has also presented recitals throughout the U.S. and made a concert tour of Russia in 1979. He has been a member of such competition juries as the Leventritt, the Beethoven Foundation in New York and juries in Zurich, Switzerland and Munich, Germany. He is the director of "Chamber Music on Nantucket," and has taught master classes at the Aspen Music Festival, the Eastman School of Music, and the Rubin Academy of Music in Israel, many of which have been broadcast on local TV. *Graduate of Hochschule für Musik, Berlin. Piano with Artur Schnabel. Most recent recordings on Audiofon. Former lecturer/guest professor at Western Reserve University, Hochschule für Musik in Zurich, University of California. Former faculty of Boston University, Longy School of Music, Mannes School of Music, Cleveland Institute of Music, University of Texas.*

Roland Small*

Bassoon

Bassoonist Roland Small has been a member of the Boston Symphony Orchestra since 1975. He is a former member of the Dallas Symphony, the National Symphony, the Yomiusi Orchestra of Tokyo, the Oregon Symphony and the Vancouver Symphony. *University of Indiana, Marlboro Music Festival. Bassoon with Leo Reines, Roy Houser, Sol Schoenbach, Marcel Moyse.*

Fenwick Smith*

Flute

Member of Boston Symphony Orchestra, Boston Musica Viva. BM, Eastman School of Music. Recordings on CRI, Nonesuch. Also current faculty of Boston University.

Gregory Smith

Music History

BM, St. Louis Institute of Music; MA, Washington University; PhD, Harvard University. Additional studies at École Normale de Musique de Paris, Musikhochschule in Heidelberg. Piano with Jules Gentil; harmony and counterpoint with Hermann Schäfer.

Jean Stackhouse

Piano Pedagogy

BM with honors, DePauw University; MM with honors, University of Oklahoma. Studied Karnatic music in Bangalore, India, and with David Reck at Amherst College. Clinician for National Piano Foundation, Dalcroze Society of America. Also current faculty of NEC Extension Division.

Thomas Stumpf

Piano

Thomas Stumpf has appeared as a soloist and with orchestras in Salzburg, Prague, Hong Kong, Manila, Caracas, London and throughout Germany. He has been a soloist with the Boston Pops, accompanied Edith Mathis at the 1973 Edinburgh Festival and toured Europe with Rita Streich in 1974. He is the pianist and co-director of the Lyric Arts Ensemble, which performed at the International Arts Festival of Caracas, Venezuela, in 1979. *Diploma with Distinction, Mozarteum, Salzburg; MM with honors, Artist's Diploma, NEC. Piano with Heinz Scholz, Kurt Neumüller, Irma Wolpe, Russell Sherman; analysis with Kurt Overhoff, Ernst Oster. Recipient of Bösendorfer Prize (1970). Lilli Lehmann Medal (1972). Also current faculty of NEC Extension Division.*

Alan Sturrock

Acting Chairman of Liberal Arts

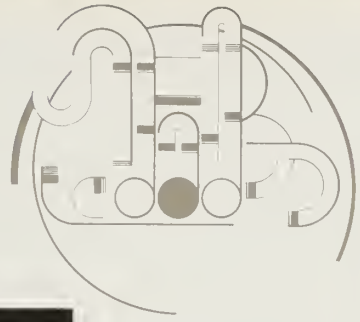
B.Ed., University of Dundee; Dip.C.E., Dundee College of Education; MAT, Duke University. Teaching fellow at Harvard University. Consultant to Casa del Sol, Boston. Former faculty of St. George's College (Buenos Aries), Clark University.

Robert Paul Sullivan

Guitar, Vihuela, Mandolin, Lute, Early Music Performance, Chamber Music, Music Education

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the Boston Symphony Orchestra and the Syracuse Symphony.

Studies at NEC, Harvard Summer School, Universidad de Cervera, Spain. Studies with Hibbard Perry, William Sykes, Alexander Bellow, Rey de laTorre, Oscar Ghigha, Emitio Pujol, Barry Galbraith. Former faculty of University of Rhode Island, Syracuse University. Also current faculty of Clark University, NEC Extension Division.



Julia Sutton

Chairman of Department of Music History and Musicology, Director of Collegium Terpsichore, Early Music

Julia Sutton is the editor and translator of Fabritio Caroso's *Nobiltà di Dame* (Oxford University Press) and Thoinot Arbeau's *Orchesography* (Dover Publications). She was the dance director of New York Pro Musica's "An Entertainment for Elizabeth," the Pennsylvania Orchestra Association's "Renaissance Revisited," Colorado College's "The Descent of Rhythm and Harmony" (Florentine Intermedio, 1589). She has presented lectures and workshops in the U.S. and Europe, and has published numerous articles in scholarly publications on musicology and dance history.

BA, Cornell University; MA, Colorado College; PhD, University of Rochester. Former faculty of Eastman School of Music, New York University, Queens College. Also current faculty of NEC Extension Division.

John Swallow

Trombone, Euphonium, Chamber Music

John Swallow is a member of the New York Brass Quintet, the Contemporary Chamber Ensemble and the New York City Ballet Orchestra. He is a former member of the Chicago Symphony, the Utah Symphony and the orchestras of the Chicago Lyric Opera and the New York City Opera.

Studies at Juilliard School of Music, Columbia University. Trombone with Neal DiBiase, Doris Shuman, Donald Reinhardt. Former faculty of Hartt College of Music. Also current faculty of Manhattan School of Music.

Frank Taylor

Organ

BA, Yale University. Organ with Frank Bozyan, George Faxon, Melville Smith; composition with Paul Hindemith, Richard Donovan. Studies at Lincoln College, Oxford, with Egon Wellesz. Also current faculty of NEC Extension Division.

Donald Teeters

Organ

Donald Teeters is the conductor of the Cecilia Society of Boston and serves as the organist and choirmaster of the All Saints Church in Brookline.
BM with honors, NEC. Further studies with Donald Willing, Daniel Pinkham, Frederick Prausnitz. Studies at Berkshire Music Festival on fellowship.

Marcus Thompson

Viola

Violist Marcus Thompson has performed as a soloist and chamber music artist across the country, including solo performances with the National Symphony Orchestra, the Boston Pops, the Chicago Symphony, the St. Louis Symphony and others. In 1968 he was presented in his New York solo recital debut by the Young Concert Artists Series in Carnegie Hall, and he has also been a winner of the Hudson Valley Young Artists Competition and the National Black Music Competition of the Kennedy Center. As a chamber musician, he has performed at the Marlboro, Spoleto, Santa Fe and Aspen Music Festivals, as well as with the Chamber Music Society of Lincoln Center and the Harvard Chamber Players.
MM, DMA, Juilliard School of Music. Viola with Walter Trampler, Abraham Skernick. Studies at Aspen Music School. Recordings on Vox. Also current faculty of Massachusetts Institute of Technology.

Laurence Thorstenberg*

Oboe, English Horn

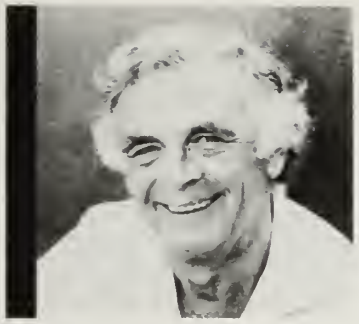
Laurence Thorstenberg plays English horn, oboe and oboe d'amore with the Boston Symphony Orchestra. He was formerly the assistant first oboe and English horn with the Chicago Symphony during Fritz Reiner's tenure. He has had major engagements with symphonies of Baltimore, Dallas, and Philadelphia. He was principal oboe in chamber music at the Marlboro Festival, where he coached with Rudolf Serkin and Marcel Moyse.
BM, Curtis Institue of Music. Oboe and chamber music with Marcel Tabuteau. Former faculty of Roosevelt University, DePaul University, Lehnhoff School in Chicago. Also current faculty of Boston University.

Paul Tobias

Violoncello

Paul Tobias has appeared as a soloist with the Los Angeles Philharmonic, the Pittsburgh Symphony, the Baltimore Symphony and the New York Philharmonic. He presented the American premiere of Penderecki's cello concerto at the Kennedy Center

with the composer conducting the Polish National Radio Symphony. His New York recital debut was presented by the Concert Artists Guild, and he has performed throughout the U.S., including the Aspen and Marlboro Festivals, and has toured Europe and South America. A member of the Eastman Trio, he has also played with the Chamber Music Society of Lincoln Center and at the White House.
BM, Juilliard School of Music. Studies with Zara Nelsova, Claus Adam, Leonard Rose, Margaret Rowell, Gregor Piatigorsky. Recordings on CBS, Marlboro Recording Society, Columbia. Television and radio performances on PBS, NPR, CBC and French Television. Also current faculty of Mannes College.



Walter Trampler**

Viola

Walter Trampler is widely considered the most eminent solo violist of our time. He has performed as a soloist with orchestras, as a recitalist and with chamber groups throughout America, Europe and Japan. He has been instrumental in expanding the viola literature, performing previously unpublished or little-known works by earlier composers and commissioning many new works for viola, such as Luciano Berio's *Chemins II* and *III* and *Sequenza VII*. He has also premiered works by Mark Neikrug, Simon Bainbridge, H.W. Henze, Larry Austin and others. He was a founding member of the New Music Quartet, which made musical history throughout its nine years of existence. Since 1969, he has been a resident artist with the Chamber Music Society of Lincoln Center. He has also performed with the Budapest Quartet, the Beaux Arts Trio and the Guarneri Quartet. He was a member of the Boston Symphony Orchestra for several years.

Artist's Diploma, Munich Academy of Music. Former member of Strub Quartet; former principal viola of Berlin Radio Symphony. Recordings on RCA, Columbia, Philips, Vanguard, English Decca, EMI, CRI, Unicorn. Former faculty of Juilliard School of Music, Peabody Conservatory, Yale University, Boston University.

John Tyson

Early Music, Recorder

John Tyson has presented solo recitals in the U.S., France and England. The winner of the 1975 Erwin Bodky Competition, he was named one of the "Outstanding Artists of the Year" by *Musical America* in 1976. He has appeared with the Boston Classical Orchestra, Banchetto Musicale and the Boston Camerata and he is a member of Les Fêtes Galantes. He has also presented numerous workshops in the U.S. and France.

BM, East Carolina University. Recorder with Frans Brüggen. Recordings on Harmonia Mundi, Sine Qua Non, Titanic, Ventadorn. Artist-in-residence at Northeastern University.

Masuko Ushioda

Violin

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto Festivals. She was the first prize winner of the Mainichi competition of Tokyo in 1956 and the Tchaikovsky Competition in 1966, and was also a prize winner of the Queen Elisabeth Competition of Brussels in 1963.

Graduate of Toho School, Tokyo. Studies with Joseph Szigeti in Switzerland, Mikail Weiman at Leningrad Conservatory, Anna Ono in Japan. Recordings for Angel, Toshiba, Melodiya.

Gary Valente

Jazz Studies, Trombone

Studies at NEC. Trombone with John Swallow, John Coffey, Frank Valente; arranging and composition with Jaki Byard. Performances and recordings with Carla Bley, George Russell.

Angela Vanstory

Vocal Coach

BA, Lenoir-Rhyne College; MM with honors, NEC. Studies at Berkshire Music Center. Former coach/accompanist with Children's Opera Program, Opera Company of Boston, Opera New England, Quisisana, Belmont Music School Opera Workshop. Also current faculty of Boston University Opera Theater.

Valeria Vilker-Kuchment

Violin

Studies at Gnesiny School of Music, Gnesiny Academy of Music, Moscow Tchaikovsky Conservatory of Music. Violin with Professor Yankelevich. Concertmistress of Boston Philharmonic, Harvard Chamber Orchestra.

Miroslav Vitous

Chairman of Department of Jazz Studies, Double Bass

Miroslav Vitous, a founding member of *Weather Report*, has performed with Miles Davis and toured with his own ensemble throughout the U.S., Europe and Japan. Listed in *Downbeat*'s International Jazz Critics Poll in 1980, he has been a recipient of a grant from the National Endowment for the Arts. He is an ECM recording artist and has also recorded with Chick Corea and Jack DeJohnette.

Paul Walker

Liberal Arts

AB, Holy Cross; MA, Johns Hopkins University; Ph.D., Massachusetts Institue of Technology. Educator, writer and consultant in national security policy and Soviet American relations with Klein Walker Associates.

Sherman Walt*

Bassoon

Sherman Walt is the principal bassoon in the Boston Symphony Orchestra. He is a member of the Boston Symphony Chamber Players, and has toured Europe as a soloist with the BSO and recorded concerti with the orchestra as well. Before joining the BSO in 1953, he was the principal bassoon of the Chicago Symphony.

Studies at the University of Minnesota, Curtis Institue of Music. Recordings on RCA, Deutsche Grammophon, Philips. Former faculty of Boston University.

Michael J. Walters

Chairman of Brass and Percussion Department, Acting Chairman of Music Education, Conductor of Repertory Wind Ensemble, Director of Trombone Choir, Chamber Music

Michael Walters was formerly the band director and instrumental music teacher in the school systems of Ithaca, Long beach and Commack, New York. He has written music for wind ensemble, edited literature for trombone choir and his transcriptions for wind ensemble have been published by E.C. Schirmer.

BS, MS. Ithaca College; DMA in conducting, University of Miami School of Music. Studies at Academy of Music, Basel, Switzerland. Conducting with Don Wells, Pierre Boulez, Frederick Fennell; composition with J. Clifton Williams, Warren Berson.

Henry Weinberger

Opera

BA, Brandeis University; MM with honors, NEC. Piano with Leonard Shure, Victor Rosenbaum. Studies at Berkshire Music Center. Soloist with Boston Symphony Youth Concerts Orchestra, Boston Pops. Coach/accompanist with Opera Workshop of the Boston and New England Conservatories.

David Wells

Violoncello, Chamber Music

'Cellist David Wells has performed throughout the U.S. and Europe as a solo artist and chamber musician. In addition to the standard repertoire, he has presented many concerts of Bach Solo Suites and twentieth century music. A member of the former Manhattan Trio, he has been solo 'cellist with the American Chamber Orchestra and the Princeton Symphony, and has toured with the Hartt Trio, the Columbia Concert Trio and the Hartt String Quartet. He has been the recipient of the Harold Bauer Award and the American Artists Award from the Brooklyn Institute of Arts and Sciences, and is founder and director of the Yellow Barn Music Festival and School in Putney, VT. He is also a founding member and a leader of The Music Workshop, Wainwright House, Rye, NY.

BM, MM, Manhattan School of Music. 'Cello with Diran Alexanian, Lillian Fuchs, Rachmael Weinstock, Hugo Kortschalk. Recordings on CRI, Opus 1, Serenus. Former faculty of Manhattan School of Music, Princeton University, Westminister Choir College, Windham College. Also current faculty of Hartt School of Music.

Chester Williams

Special Assistant to the President

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as President of New England Conservatory. He served again as dean from 1967 to 1976, when he was named Dean Emeritus and Director of Summer School, a post he held until 1978. Dean Williams has also been the conductor of the Harvard Musical Association Orchestra since 1953.

AB, Oberlin College; AM, Harvard University; DM (honorary), NEC. Pi Kappa Lambda. Former faculty of Grinnell College, Cornell College.

Lawrence Wolfe*

Double Bass

Lawrence Wolfe is a member of the Boston Symphony Orchestra. He has also performed with Collage.

BM, NEC. Studies at Berkshire Music Center, where received Albert Spaulding Prize (1970).

Harold Wright*

Clarinet

Harold Wright is the principal clarinet of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players. Before coming to Boston, he was the principal clarinet of the Washington National Symphony and the Dallas Symphony and the assistant principal of the Houston Symphony. He has been the first clarinet in the orchestras at the Casals and Marlboro Festivals, where he also performed frequently as a chamber musician. He has performed with many leading string quartets, including the Guarneri, Budapest, Juilliard, Cleveland, and Fine Arts. He has also been a soloist with the National and Boston symphonies.

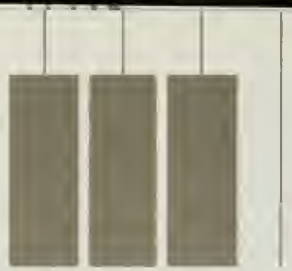
BM, Curtis Institute. Clarinet with Ralph McLane. Recordings on Columbia, RCA, Marlboro, Turnabout, Nonesuch, Deutsche Grammophon, Philips. Former faculty of Catholic University, American University, Boston University.

William Wrzesien

Clarinet, Chamber Music, Chairman of Department of Woodwinds

William Wrzesien is the principal clarinet of the Boston Ballet Orchestra and the Boston Pops Esplanade Orchestra. A charter member of Boston Musica Viva, he has performed as a soloist and chamber player throughout the U.S. and Europe.

BM, MM, Artist's Diploma, NEC. Clarinet with Rosario Mazzeo. Recordings on Deutsche Grammophon, Nonesuch, Delos. Former faculty of University of Lowell. Also current faculty of NEC Extension Division.



Bela Wurtzler*

Double Bass

Member of Boston Symphony Orchestra. Graduate of Franz Liszt Academy, Budapest. Former assistant principal bass of Detroit Symphony. Former member of Budapest State Opera Orchestra.

Anna Yona

Liberal Arts

University of Turin, Italy. Radio commentator/director of Italian Hour for Boston area radio stations WCOP, WBMS, WESX, WLYN (1943–1950). Translator of Italian plays and short stories. Teacher of Italian language at University of Turin, Italy.

Benjamin Zander

Chamber Music

Benjamin Zander is the founder and conductor of the Boston Philharmonic Orchestra and frequently conducts the NEC Symphony Orchestra. He is also the conductor of the Youth Chamber Orchestra and the former conductor of the Civic Symphony Orchestra. A cellist, he has concertized extensively in Europe and received grants from the Harkness Foundation and the International Society for Contemporary Music.

BA with highest honors, London University; diplomas from Academia Chigiana, Siena and Hochschule fur Musik, Köln. Cello with Gaspar Cassado. Studies at Harvard University. Studies with Leonard Shure, Ernst Oster. Numerous recordings. Former faculty of Yehudi Menuhin School in London, Merrywood Music School in Lenox, MA. Also current faculty of NEC Extension Division.

Patricia Zander

Piano, Chamber Music

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan and Korea, and has recorded with cellist Yo-Yo-Ma. She has done coaching for lieder and opera and presented piano master classes in the People's Republic of China and Japan. She is also the coordinator of the chamber music program of the Round Top Festival of Texas.

ARCM, Royal College of Music, London; LRAM, Royal College of Music, London. French government scholarship for study with Vlado Perlemuter and Nadia Boulanger. Piano with Leonard Shure. Former faculty of Harvard University.

Gerald Zaritzky

Music Theory

Gerald Zaritzky has presented local lecture-demonstrations in interpretive ear-training and improvisation.

BS, MIT; MM, NEC. Theory with Robert Cogan, Ernst Oster. Woodrow Wilson Foundation Fellowship (1965–1966). Former faculty and chairman, NEC Extension Division Music Theory Program.

Bernard Zighera**

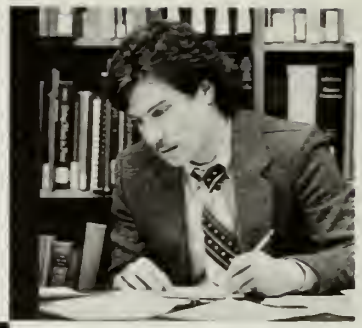
Harp

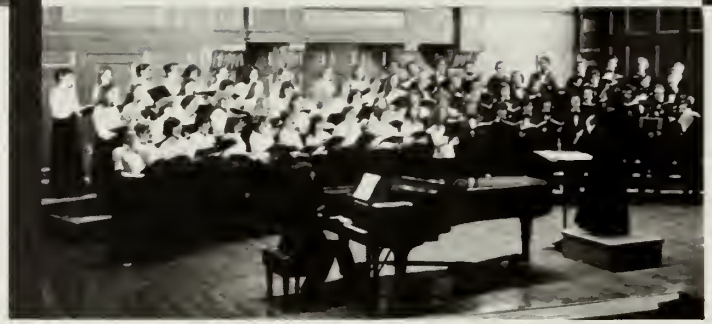
Diploma with first prize in piano and Diploma with first prize in harp from Paris Conservatory. Harp with Marcel Tournier; piano with Isidore Phillip, Santiago Riero; chamber music with Paul Chevillard, Lucier Carpet. Former principal harp with Boston Symphony Orchestra. Former member of Paris Conservatory Orchestra. Faculty member at Berkshire Music Center.

School of

Undergraduate

Studies





The School of Undergraduate Studies offers programs and courses of study leading to the Bachelor of Music Degree.

In addition, the Conservatory offers a joint double-degree program in cooperation with Tufts University which leads to the Bachelor of Music (NEC) and Bachelor of Arts or Bachelor of Science (Tufts).

Bachelor of Music
The Bachelor of Music is a four year curriculum and can be pursued in one of thirty-five major areas of concentration.

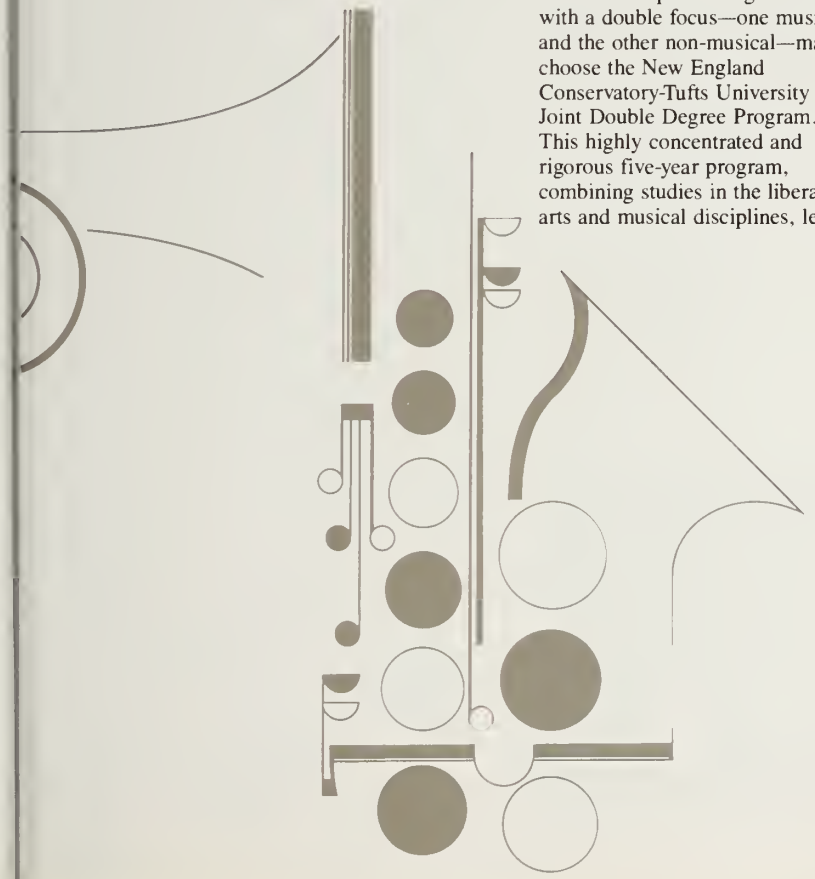
Requirements
A minimum of 120 credits is required to earn the Bachelor of Music degree at New England Conservatory. All Bachelor of Music degree candidates must participate in the Conservatory's ensemble program. Description of ensembles can be found on page 52.

Undergraduate Major Areas of Concentration

Performance
Violin
Viola
Violoncello
Double Bass
Guitar
Bassoon
Clarinet
English Horn
Euphonium
Flute
French Horn
Oboe
Saxophone
Trombone
Trumpet
Tuba
Percussion
Harp
Vocal
Piano
Organ
Harpsichord
Baroque Flute
Baroque Oboe
Baroque Violin
Recorder
Viola da Gamba
Lute
Early Music with
  Instrumental Concentration
  Vocal Concentration
  Court Dance Concentration
Jazz Studies
Third Stream Studies
Music Education with
  Instrumental Concentration
  Vocal Concentration
Composition
Theoretical Studies
Music History

Double Major

Qualified students may apply for Double Major status during their sophomore year. This is a program which combines two performance majors or a performance major with a non-performance area such as Music Education, Music History, or Music Theory. The Double Major program is designed and approved in consultation with the appropriate department heads and the Dean.



Five Year Joint Double Degree Program

Appropriately qualified students who wish to pursue degree studies with a double focus—one musical and the other non-musical—may choose the New England Conservatory-Tufts University Joint Double Degree Program. This highly concentrated and rigorous five-year program, combining studies in the liberal arts and musical disciplines, leads to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory. All Conservatory majors are available except Music Education. Tufts offers students in this combined program the opportunity to major in any area except professional degree programs in engineering, occupational therapy, and mental health.

Tuition will be charged according to Tufts undergraduate tuition rates. Requests for financial assistance should be made to each institution. Both applications must be submitted by February 15. Transfer applicants are not eligible. This program is extremely challenging and should be considered only by the exceptional student.

One of the country's leading institutions of higher learning, Tufts University, chartered in 1852, is located in Medford, Massachusetts, just outside of Boston.

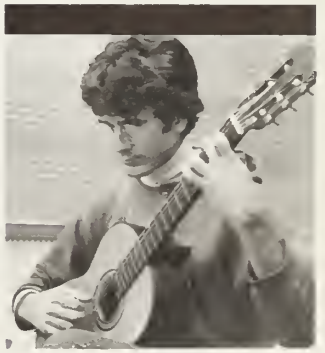
Diploma Program

The Diploma Program is a three-year sequence of musical performance studies designed by contract with the Diploma committee, focusing on studio instruction in instrumental or vocal performance, repertoire coaching, and tutorials. It includes appropriate ensemble and chamber music participation and classroom course work, terminating in the award of Diploma of the New England Conservatory of Music.

Additional Offerings

Undergraduate Courses at Tufts University

A reciprocal arrangement between New England Conservatory and Tufts University allows students at both institutions to select a limited number of courses at either school which may be applied toward their respective degrees. This agreement does not apply to summer schools. Students must first receive permission from the Deans of Tufts and New England Conservatory.



Sampling of Courses Offered in Recent Years

Department of Composition
Rudiments of Notation, Editing, and Autography
Score Preparation and Rehearsal Techniques
Instrumentation and Orchestration
Analytic Method: Pre-20th Century Music
Analytic Method: 20th Century Music
Music and Media
Electronic Music Composition
Composition for Non-Majors

Department of Conducting
Orchestral Conducting
Choral Conducting
Wind Ensemble Conducting

Department of Early Music Performance
Continuo Class
Advanced Continuo Class
Court Dance

Department of Jazz Studies
Improvisation Workshop
Theory and Arranging
Lydian Chromatic Concept of Tonal Organization
Instrumentation

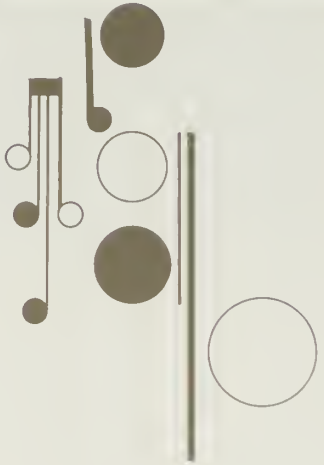
Department of Music Education
Brass Sequence
Guitar Class
Percussion Class
String Sequence
Woodwind Sequence
Music Education Orientation
Music Education Laboratory
Educational Psychology
Elementary and Junior High School Vocal Methods
Instrumental Methods
Composition and Arranging
Conducting
Junior and Senior High School Choral Methods
Philosophy of Education
Practice Teaching
Practice Teaching Seminar

Department of Organ
Basic Organ Technology
Elementary Thoroughbass
Organ Performance Practice
Choral Conducting for Organists

Department of Piano
Piano Class
Piano Performance Seminar
Piano Techniques
Piano Pedagogy
Vocal Accompaniment—French
Vocal Accompaniment—German

Department of Music Theory
Rhythm, Singing, Rudiments
Harmony at the Keyboard
18th and 19th Century Compositional Practices
20th Century Compositional Practices
Composition with Twelve Tones and with Quarter Tones
16th Century Counterpoint
18th Century Counterpoint

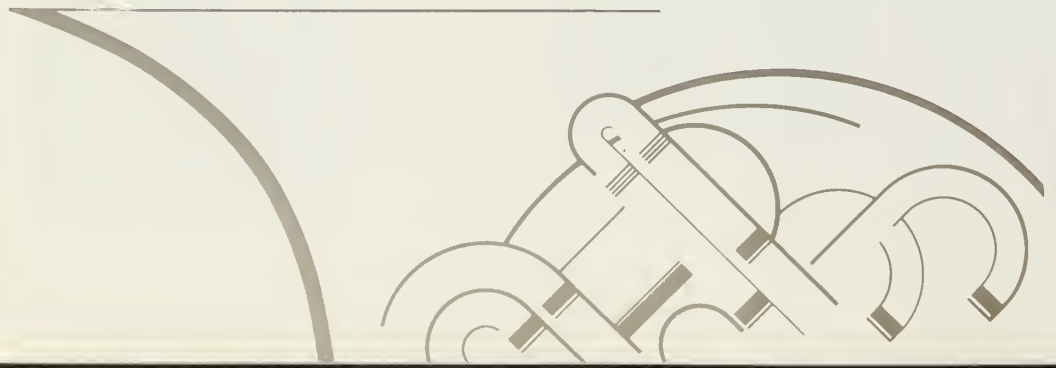
Department of Music History
Music of the Middle Ages and the Renaissance
Music of the Baroque Era
Music of the Classic Era
Music of the Romantic Era
Music of the 20th Century
History of Afro-American Music
Research into Music History
Introduction to Non-Western Music
Music of India



Department of Third Stream Studies
Fundamentals of Aural Training
Byways and Backwaters of the 20th Century
Aural Training and Improvisation for Non-Majors
Development of Personal Style
Indian Modal Improvisation
Eastern Music Systems

Department of Voice
Voice Class
Diction for Singers
Vocal Pedagogy
Vocal Techniques and Repertoire—French
Vocal Techniques and Repertoire—German

Department of Liberal Arts
Shakespeare's Plays
Introduction to Political Science
Italian I
Russian Literature
Heroism and Reality in Literature
Aesthetics



Admission to the School of Undergraduate Studies

Applications for admission to undergraduate programs are available from the Office of Admissions. Completed application forms should be submitted as soon as possible and no later than February 15. New England Conservatory does not allow deferred admissions. Mid-year admissions are available.

Students interested in applying for the New England Conservatory-Tufts University Joint Double-Degree Program should complete application forms from each school. Applications from Tufts can be obtained by writing to: Tufts University, Office of Admissions, Ballou Hall, Medford, MA 02155.

Academic Requirements

1. Graduation from an accredited secondary school or its equivalent is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong.

2. Applicants are required to take the College Board Scholastic Aptitude Test (SAT), including those who have been out of secondary school one or more years but who have not previously undertaken college study.

3. International students (non-native English speaking persons) are exempt from the SAT requirement. However, they must take the Test of English as a Foreign Language (TOEFL). A minimum score of 450 is required for admission.

4. Transfer applicants to degree programs in Music Education and Composition will not be admitted beyond the sophomore level.

Admission Requirements for Specific Programs

Composition
The applicant must submit, with his/her application, three or four original compositions in manuscript form and proof of theoretical study. A tape demonstrating applicant's proficiency on his/her major instrument is helpful in evaluating musical potential.

Music History
The applicant must demonstrate superior writing ability and a strong interest in historical subjects by submitting a research paper, along with his/her application. The Department seeks assurance that applicants are reasonably competent on their instruments. Applicants need not perform at a concert calibre, since studio instruction is a minor.

General Performance Audition Requirements

The applicant must perform an audition after submitting his/her formal application. Auditions are scheduled several times during the winter and spring preceding matriculation. As indicated in the application materials, auditions are also scheduled in several cities throughout the country for all majors except Third Stream Studies, Jazz Studies, Organ, Harpsichord, Guitar, and Percussion.

Applicants who live more than two hundred miles from Boston may submit a tape recording in lieu of a personal audition in all majors except Third Stream Studies.

The audition requirements specified below for each performance area are for entrance to the freshman year. All applicants are expected to have reached an advanced level of performance accomplishment. Transfer applicants must present evidence of greater repertoire and proficiency.

Scales, arpeggios, and sight reading requirements are demanded of all instrumental applicants in their audition.

Audition Requirements for Specific Departments

Brass
Two compositions from the standard repertoire showing contrast in style and technique; excerpts from standard orchestral literature.

Early Music Performance
Early Woodwinds and Strings: slow and fast movements from Italianate and French works. Keyboard: A Prelude and Fugue by J.S. Bach; a work by Couperin or his school. Voice: A song by an English lutenist composer; a florid Baroque aria in Italian or German; a sustained Baroque aria in French, Italian or German.

Guitar
One work from each of the following eras: Baroque or Renaissance; Classic or Romantic; Twentieth Century.

Harp
A concert piece; scales of four octaves with both hands, in thirds, sixths, and octaves.

Jazz Studies
A high degree of proficiency in his/her major performance area; a practical understanding of the concepts of jazz improvisation; several selections to show variety and contrast in styles; a ballad. For those with a composition emphasis, the applicant must submit three or four original compositions in manuscript form.

Music Education
Applicants must meet the audition requirements in their major performance area as outlined here.

Organ
Three selections from the standard repertoire, one of which will be by J.S. Bach.

Percussion
Applicants must be prepared to play one piece in each of three categories: mallets, snare drum and timpani. The mallet selection should be chosen for musical content and technical difficulty. Applicants should perform a piece using either matched or traditional grips on the snare drum. On the timpani, applicants must demonstrate rolls at different dynamic levels, as well as on different pitches, both extremely high and extremely low. A piece that involves at least 2 timpani is required.

Piano
A memorized program of a Bach *Prelude and Fugue* or a complete *Suite* or *Partita;* a complete Classical sonata; a substantial Romantic work; a Twentieth Century piece.

Strings
Three contrasting movements or pieces from the standard concert repertoire.

Third Stream Studies
Demonstrated proficiency in ear training and in major performance area. The applicant should be prepared to perform three pieces: a piece of specific ethnic origin, an improvisation or original composition, and a piece from the concert repertoire.

Voice
A selection from the early Italian anthology; two additional songs, one of which will be in English.

Woodwinds
Two contrasting movements of a sonata, concerto or a concert piece of moderate difficulty; a contemporary work of moderate difficulty, preferably with mixed meter.

School of Graduate Studies

The School of Graduate Studies offers programs and courses of study leading to one academic degree (the Master of Music degree) and one non-academic award (the Artist Diploma).

Master of Music

The Master of Music Degree at New England Conservatory is a two-year program available in forty-three majors.

Requirements

A minimum of thirty-six semester hours of credit is required for the Master of Music degree. The minimum residency requirement is two years. However, all requirements for this degree must be fulfilled within five years of the candidate's admission to the program.

Graduate Major Areas of Concentration

Performance
Violin
Viola
Violoncello
Double Bass
Guitar

Bassoon
Clarinet
English Horn
Euphonium
Flute
French Horn
Oboe
Saxophone
Trombone
Trumpet
Tuba
Percussion
Harp

Vocal
Vocal Accompaniment
Vocal Pedagogy

Piano

Organ

Harpsichord
Baroque Flute
Baroque Oboe
Baroque Violin
Recorder
Viola da Gamba
Lute
Early Music with
  Instrumental Concentration
  Vocal Concentration
  Court Dance Concentration

Jazz Studies

Third Stream Studies

Choral Conducting

Orchestral Conducting

Wind Ensemble Conducting

Music Education with
  Concentration in Supervision
  Concentration in Orff-Schulwerk

Composition

Theoretical Studies

Musicology

Second Master of Music Degree Option

A second Master of Music degree can be earned following completion of the first Masters program. Normally, the second degree can be completed in one additional year. It is best to plan the program for a second Master of Music while completing work on the first, preferably in the first year of that program. The choice of major and the program of studies for the second degree requires the approval of the appropriate department head and the Dean.

Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. It is an all-scholarship program requiring two years' residence at the Conservatory, open to a few carefully selected professional musicians and unusually accomplished students. Students may choose to concentrate in any of the orchestral or keyboard instruments.

Each student's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty-administrative body which meets periodically to advise participants and monitor programs and student progress. Although the committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in the Conservatory's ensembles, the program insures the student freedom for intensive performance studies and practice culminating in two full recitals in Jordan Hall, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

Additional Offerings

New England Conservatory/ Tufts University

A reciprocal arrangement between New England Conservatory and Tufts University allows graduate students at both institutions to select a limited number of courses at either school which may be applied toward their respective degrees. This agreement does not apply to summer schools. Students must first receive permission from the Deans of Tufts and New England Conservatory.

Sampling of Courses Offered in Recent Years

Department of Chamber Music
Performance of Chamber Music
Interpretation Class
Master Class in Chamber Music
Sonata and Lieder Repertoire
Chamber Music: Beethoven

Department of Composition
Instrumentation and Orchestration
Analytic Method: Pre-20th Century Music
Analytic Method: 20th Century Music
Music and Media
Electronic Music Composition
Composition for Non-Majors
Electronic Sound Synthesis

Departments of Conducting
Orchestral Conducting (various levels)
Choral Conducting (various levels)
Wind Ensemble Conducting (various levels)

Department of Early Music Performance
Continuo Class
Advanced Continuo Class
Court Dance
Baroque Music
Renaissance and Baroque Wind Instruments
String Techniques of the 17th and 18th Centuries
Viol Consort

Department of Jazz Studies
Theory and Arranging
Lydian Composition
Jazz Instrumentation
Advanced Improvisation

Department of Music Education
Seminar in Music Education
Philosophical Study of Education
Social Sciences and Education
Orff Ensemble
Movement
Curriculum Development

Technological Studies
Piano Tuning and Repair
String Repair and History of Violin Making

Department of Music History and Musicology
Baroque Instrumental Music
Music of the Classic Era
Music of the Romantic Era
History of Afro-American Music
History of Musical Styles
Renaissance Sacred Music
Baroque Sacred Music
Renaissance Dance and Dance Music
Baroque Dance and Dance Music
Performance Practice 1100–1500
Performance Practice 1500–1650
Problems in Medieval Music
Problems in Renaissance Music
Notation of Medieval Music
Notation of Renaissance Music
Research into Music History
Ives, Schoenberg and Stravinsky
Introduction to Ethnomusicology
Hindu Musical Thought
A Comparative Study of Non-Western Modal Systems

Department of Organ
Advanced Thoroughbass
Organ Class for Non-Majors
Organ Performance Practice
Choral Conducting for Organists
History of Organ Building

Department of Piano
Sightreading and Score Reading for Pianists
Piano Techniques
Piano Pedagogy
Vocal Accompaniment—French
Vocal Accompaniment—German
Seminar in Opera Repertoire Accompaniment
Techniques of Playing 20th Century Music

Department of Theoretical Studies
Score Reading
16th Century Counterpoint
18th Century Counterpoint
Tonal Composition
Teaching of Compositional Practice
Interpretive Analysis
Schenker's Analytical Methods
Psychophysical Analysis: Extended Parameters
Psychophysical Analysis: Tone-Color Analysis
Music Since 1945
Structural Morphogenesis
Mathematical Systems
Advanced Sonic Analysis

Department of Third Stream Studies
Aural Training and Improvisation for Non-Majors
Development of Personal Style
Indian Modal Improviation
Eastern Music Systems

Department of Voice
English Diction and Repertoire
Diction for Singers
Vocal Pedagogy
Vocal Techniques and Repertoire—French
Vocal Techniques and Repertoire—German
Seminar in Opera Repertoire
Voice Class
Seminar in Opera Repertoire
Vocal Coaching

Admission to the School of Graduate Studies

Applications for admission to graduate programs are available from the Office of Admissions. Applications should be submitted no later than February 15; however, candidates are advised to seek admission early.

New England Conservatory does not allow deferred admissions. Mid-year admissions are available.

Academic Requirements

Each applicant for a Master of Music degree program must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this conservatory and must show promise of further development.

Results of the Advanced Test in Music of the Graduate Record Examination are required of all Master's degree candiates for placement, not for admission. No candidate may enroll at New England Conservatory without GRE results on file.

International applicants (non-native English speaking persons) applying for graduate status must take the Test of English as a Foreign Language (TOEFL). A minimum score of 450 is required for admission.

Requirements for Specific Programs

Composition

The applicant must submit, with his/her application, three or four original compositions in manuscript form and proof of theoretical study. A tape demonstrating applicant's proficiency at his/her major instrument is helpful in evaluating musical potential.

Conducting

The applicant must submit, with his/her application, a resume of previous training and experience.

Early Music Performance—Court Dance

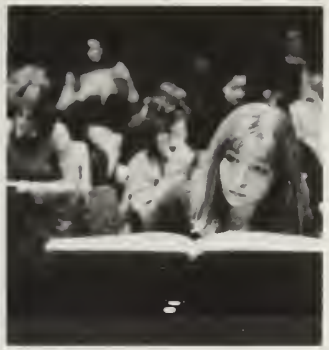
The applicant must submit information on prior dance experience and papers demonstrating research ability.

Music Education

The applicant must have had at least one year of teaching in a school system. Admission is granted on the basis of documents and a taped audition on the candidate's major instrument.

Musicology

The applicant must demonstrate a sufficient knowledge of the history of music and related fields through papers and research previously completed, along with the ability to do research. The Department seeks assurance that applicants are reasonably competent on their instruments. Applicants need not perform at a concert calibre, since studio instruction is a minor.



General Performance Audition Requirements

Candidates for admission to graduate programs are required to audition at New England Conservatory during the winter or spring preceding matriculation. As indicated in the application forms, auditions are also scheduled in several cities throughout the country for all majors except Guitar, Organ, Harpsichord, Third Stream Studies, Jazz Studies, Vocal Accompaniment, Percussion, Choral Conducing, Orchestral Conducting and Wind Ensemble Conducting. It is not possible to arrange private auditions on dates other than those predetermined dates published in the application materials. Where distance makes access to one of these auditions impractical, applicants may submit a tape recording in all majors except Third Stream Studies, Choral Conducting, Orchestral Conducting, Wind Ensemble Conducting and Vocal Accompaniment. Scales, arpeggios and sight-reading are required in all instrumental auditions.

Audition Requirements for Specific Departments

Artist Diploma
A taped audition, consisting of a half-hour recital, demonstrating the applicant's proficiency and artistic maturity, must be forwarded with the application as a preliminary audition. Four stylistic periods should be represented.

After a preliminary review, qualified applicants will be notified of the date on which they are to be scheduled for a final audition at the Conservatory.

Brass
Solos from the standard repertoire; standard method book studies; clef studies; orchestral repertoire.

Conducting
Applicants to all conducting programs are required to: conduct an orchestra, chorus, or wind ensemble in rehearsal at the Conservatory and demonstrate score-reading and sight-reading ability and proficiency at the keyboard.

All conducting applicants will be prescreened by the appropriate department before they will be scheduled for auditions. Therefore, it is essential that applications be submitted as early as possible, hopefully no later then February 1st. Conducting audition prerequisites: 1. verification of one year of ongoing conducting experience with an orchestral, wind or choral ensemble, 2. submission of a videocassette (VHS) and audio cassette is necessary.

Early Music Performance
Demonstrate proficiency on at least one of the following: organ, harpsichord, Baroque violin, viola da gamba, Baroque woodwinds, lute or voice; a working knowledge of Renaissance and Baroque music history and theory.

Baroque woodwinds and strings:
An Italian sonato or concerto, a French suite.

Keyboard:
A large-scale work by J.S. Bach, a French or Italian work, simple bass realization at sight.

Voice:
A Medieval or Renaissance chanson, a seventeenth-century English song or Italian aria, an eighteenth-century recitative and aria.

Court Dance concentration within Early Music Performance:
Applicants must audition in person or submit a video tape.

Guitar
One work from each of the following eras: Baroque or Renaissance; Classic or Romantic; and Twentieth Century.

Harp
A concert piece; scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

Harpsichord
A prelude and fugue from *The Well-Tempered Clavier* or two movements from a suite by Bach; a sonata by Scarlatti; a work by Couperin or Rameau.

Jazz Studies
Demonstrate a high degree of proficiency on his/her major instrument as well as a practical understanding of the concepts of jazz improvisation; be prepared to play and improvise on at least three selections from his/her repertoire, showing as much variety and contrast in styles as possible, including one ballad. For a composition emphasis, the applicant must submit three or four original compositions in manuscript form.

Organ
Selected works from the concert repertoire, including a major composition by J.S. Bach and a work by a nineteenth or twentieth-century composer.

Percussion
Applicants should be accomplished performers on timpani, mallets, and multiple percussion. They should be prepared to play all the standard orchestral excerpts for all three catagories. Applicants should be prepared to play advanced solo pieces in the respective categories. Examples are listed below: Timpani: Carter's *Eight Pieces for Four Timpani;* Firth's *Solo Timpanist.*
Mallets: Creston's *Concertino for Marimba,* Stout's *Two Mexican Dances*
Percussion: Studies for snare by Delacluse, Cirone or Lepak.

Piano
A program of considerable and varied difficulty consisting of major works from the repertoire and representing the four historical periods of keyboard literature: Baroque, Classical, Romantic and Twentiety Century.

Strings
At least one movement of a major work from the concerto repertoire; a major unaccompanied work; at least one movement of a major work from the sonata or duo repertoire; a twentieth-century composition.

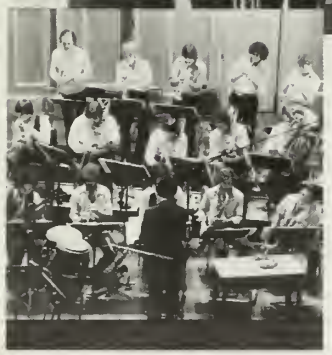
Third Stream Studies
Demonstrate proficiency in ear training and on major instrument. The applicant should be prepared to perform three pieces: a piece of specific ethnic origin, an improvisational or original composition and a piece from the concert repertoire.

Vocal Accompaniment
Perform a large-scale solo work such as a Chopin *Ballade* or a Brahms *Rhapsody;* accompany an appointed soloist on the following pieces, both in original keys: Schumann, *Frauenliebe und Leben* cycle, Debussy, *Ariettes Oubliées* cycle.

Voice
Five selections, encompassing four languages and four stylistic periods, one of which will be an operatic or oratorio aria.

Woodwinds
One complete sonata; one complete concerto; one contemporary work demonstrating the candidate's familiarity with modern instrumental techniques; excerpts from standard orchestral repertoire. At least one of the solo works is to be memorized.

Ensembles



New England Conservatory offers students opportunities to participate in a wide variety of ensembles.

Chamber Music

The extensive Chamber Music Program provides students of string, woodwind, brass and keyboard instruments with the opportunity to broaden their performing experience through work in small ensembles. The groups meet on a regular basis. In addition, each group meets with one of twenty-five Chamber Music coaches each week. The Chamber Music ensembles perform in the regular Monday evening concert series, in the Thursday Noon Series and, on a selective basis, in a gala chamber music concert in Jordan Hall at the end of each semester.

Choral Ensembles

Conservatory Chorus
Under the guidance of Lorna Cooke deVaron, Director of Choral Activities, the New England Conservatory Chorus of over one hundred students devotes itself to the study and performance of great choral works from medieval to modern times. Students in chorus learn a wealth of music history and also gain important musical training in questions of style, vocal production, phrasing, rhythm, diction and ensemble singing. The Chorus presents four concerts each year, two of which are usually presented in conjunction with the Boston Symphony Orchestra. In recent years, the Chorus has sung Berlioz's *Romeo and Juliet,* Mahler's *Second Symphony* and Janaček's *Slavonic Mass* with the Boston Symphony Orchestra.

Concert Choir
The Concert Choir, conducted by Lorna Cooke deVaron, is a touring ensemble. The group concentrates on a cappella music and devotes part of each year to modern choral works.

Chamber Singers
The Chamber Singers are a select group of sixteen students who are chosen from members of the Concert Choir. They sing music from the Renaissance period through the twentieth century—the best of the music written for small vocal ensemble.

Recital Chorus
The Recital Chorus provides sight-reading practice in an ensemble setting for students not majoring in voice. Works recently studied include canons and three-part pieces of Buxtehude, Mozart and Schumann, selections of Gregorian Chants and motets of des Près and Lassus. Choral conducting students may have an opportunity to rehearse and perform with this ensemble.

Collegium Musicum

Directed by Daniel Pinkham and staff, the Collegium Musicum is open to graduate students and qualified undergraduates. The Collegium Musicum provides instruction and experience in performance on period instruments and voice. The repertoire ranges from fourteenth-century sacred and secular works through chamber and orchestral works of the eighteenth century. Concerts are given in Jordan Hall and in other Boston concert halls which are appropriate for early music performance. Members of the Collegium Musicum have performed with the Boston Symphony Orchestra, the Boston Camerata and the Banchetto Musicale.

Collegium Terpsichore

The Collegium Terpsichore, a Conservatory dance group directed by Julia Sutton, studies the performance of court dances of the fifteenth to eighteenth centuries. Special emphasis is placed on dances of the sixteenth and seventeenth centuries. Members of the Collegium Terpsichore work from original sources in preparing the yearly joint concert with the Collegium Musicum.

Contemporary Music Ensemble

The Contemporary Music Ensemble is dedicated to the preparation and performance of a wide array of significant music from this century. The ensemble prepares three to four concerts a year, including works of distinguished guest and faculty composers.

Jazz Ensembles

Conservatory Jazz Ensemble
The Conservatory Jazz Ensemble is directed by Pat Hollenbeck and George Russell. This ensemble performs music by outstanding faculty members such as George Russell and Jimmy Giuffre, as well as student compositions and other works in the jazz idiom. Guest artists are frequently featured.

Composers' Improvisational Lab Orchestra
The ensemble, directed by Jimmy Giuffre, performs works of an experimental nature by students and faculty.

Medium Rare Big Band
The Medium Rare Big Band is directed by Pat Hollenbeck. It was named "Outstanding Big Band" at the Notre Dame Jazz Festival three times and also at the Quinnipiac Jazz Festival. In 1980, Medium Rare was the Band-in Residence at the Wolf Trap International Jazz Festival. The band has performed for the National Association of Jazz Educators, the Music Educators National Conference and the College Band Directors National Association. They have appeared with the National Symphony, John Lewis, Dizzy Gillespie, Slide Hampton, Sonny Stitt and Louie Bellson.

Repertory Big Band
The Repertory Big Band performs well-known literature by such composers as Duke Ellington, Count Basie, Thad Jones and Thelonious Monk.

In addition to the ensembles described above, seven small jazz improvisation groups are coached by Jaki Byard, Jimmy Giuffre, Mick Goodrick, Tom McKinley and George Russell.

The Opera Theater of the Boston and New England Conservatories

Beginning in the school year 1980-81 New England Conservatory and Boston Conservatory combined their resources into a single opera program under the direction of John Moriarty. Admission to the program is by audition. Selected students from both schools participate in regularly scheduled weekly classes in opera staging, diction, movement, improvisation, mime, stage make-up, aria coaching and audition techniqiues, and musical coaching in scenes and roles. Two full productions are presented each year by the Opera Theater. A series of opera scenes programs is presented by the Opera Studio and the Opera Theater.

Vocal Performance Workshop

Under the direction of Cecilia Schieve, the Vocal Performance Workshop offers training in opera, lieder, song, and dance. Emphasis is placed on dramatic interpretation and audition techniques. Singers are staged in opera scenes, participate in weekly dance classes, and are offered master classes in stagecraft. The group performs opera scenes several times annually. Membership in the Vocal Performance Workshop and the Opera Theater simultaneously is not possible.

Orchestras

Symphony Orchestra
The Symphony Orchestra, conducted by Daniel Lewis, Director of Orchestral Activities, was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall. The main function of the orchestra is to provide training for talented instrumentalists in the standard symphonic repertoire, as well as in the less frequently explored literature, ranging from pre-Bach to contemporary music. The Orchestra performs annually in productions of the Opera Theater and in various special events scheduled throughout the year. In spring of 1982, the Orchestra participated in the prestigious Evian Music Festival in Evian, France. Guest soloists with the orchestra were Mistislav Rostopovich, Martha Agerich and Christian Zimmerman. This exciting experience was linked to a six-city concert tour of France and Switzerland, providing orchestra players with a truly professional experience. A major aspect of the Symphony Orchestra program involves the appearance, for both reading rehearsals and concert presentation, of distinguished guest conductors from around the world. During the past several seasons the Orchestra has worked with such prestigious guest conductors as Sergiu Commissiona, Dennis Russell Davies, Rafael Druian, Arthur Fiedler, Lukas Foss, Otto-Werner Mueller, Seiji Ozawa and Sir Colin Davis

Repertory Orchestra
The Repertory Orchestra of one-hundred fifteen members presents a number of concerts each year in Jordan Hall. The Orchestra reads a great deal of music, with emphasis on the standard orchestral repertoire. Special emphasis is placed on basic orchestral training, both technical and stylistic. Recent performances have included Strauss' *Don Juan*, Stravinsky's *Petrouchka* and Brahms' *Second Symphony.*

Percussion Ensemble
The Percussion Ensemble was founded in 1975 by its conductor, Frank Epstein. The Ensemble performs most of the standard repertoire and has given the world premieres of Irwin Bazelon's *Concatenations for Percussion and Viola* and Allen Bring's *Concerto da Camera No. 2 for Violin and Percussion.* The Ensemble performs regularly and gives at least two full concerts each year. Opportunity for solo percussion performance is featured, as well as marimba mallet ensemble works.

Third Stream Ensembles

Repertoire and Improvisation Ensemble
This Ensemble, directed by Hankus Netsky, creates its own interpretations of music from a variety of repertoires, including jazz and Judaeo-European music.

Third Stream Repertoire Ensemble
Directed by Ran Blake, this Ensemble is unique in its emphasis on solo performance and its relationship to the ensemble. The second semester of each year is devoted to the music of a particular artist or genre.

Wind Ensembles

Wind Ensemble
The Wind Ensemble, conducted by Frank L. Battisti, director of Wind Ensemble Activities, offers students an opportunity to play the significant literature for wind, brass and percussion instruments composed from the Renaissance period to the twentieth century. Each year a number of faculty members and outstanding students appear as soloist in the Wind Ensemble concert programs. In addition to five concerts a year in Jordan Hall, performances are also given at the Gardner Museum and at various schools in the Greater Boston area. The Ensemble has performed at numerous national music conferences including the 1974 national NEMC Conference, Anaheim, California. Through these performances as well as recordings, the Wind Ensemble has established a reputation as being one of the premier wind ensembles in the United States.

Repertory Wind Ensemble
The Repertory Wind Ensemble was founded in 1972 by its conductor, Michael Walters, and Fredric Cohen. Its aim is to provide greater exposure to significant wind literature. Selected players are also drawn together into various larger and smaller combinations to facilitate the performance of a wide variety of compositions. The Repertory Wind Ensemble performs three to four formal concerts in Jordan Hall each year. Recent performances have included Stravinsky's *Octet for Wind Instruments,* Benson's *Symphony for Drums and Wind Orchestra,* pieces by Mozart and Hindemith's *Septett.*

Additional Performance Opportunities

Scholarship Ensembles
Several small ensembles are selected each year, by audition, to provide public service performances throughout Boston and surrounding communities. These performances are coordinated through the Office of Public Affairs, and selected students receive financial assistance in exchange for their efforts. NEC Scholarship Ensembles have been invited to perform for presidents, presidential candidates, governors, mayors and international dignitaries. They have played at the BSO, the Museum of Fine Arts, the Institute of Contemporary Art and at hospitals, schools and homes for the elderly.

Gig Office

The Gig Office meets the heavy demand for NEC student musicians to perform throughout the Boston area, and provides employment opportunities for talented students. The unique and demanding jobs booked through this office provide professional experience for students while they continue their studies.

Financial Assistance

Financial Assistance, awarded for the full academic year, can include scholarships, grants, loans and student employment. These different aids are usually grouped in a package to offer students flexibility in meeting educational costs. Awards are made on the basis of musical potential, financial need and academic achievement. Any financial assistance received from New England Conservatory is meant to supplement the resources of students and their families, not to pay all college expenses. Financial assistance is a way to bridge the gap between what the family and student can afford and the cost of attending New England Conservatory.

The types of financial assistance available are:

1. Grants: non-repayable awards based only on demonstrated financial need (Pell Grant, Supplemental Educational Opportunity Grant, state tuition grants).

2. Scholarships: non-repayable awards based on musical ability, academic achievement, and demonstrated financial need.

3. Loans: awards which must be repaid (plus interest) after leaving school; based on demonstrated financial need (National Direct Student Loan, Guaranteed Student Loan, Parent Loans).

4. Employment: part-time, on-campus work; selection based on demonstrated financial need and skills of the student. (College Work-Study Program.) Other employment opportunities can be explored through the Gig Office.

Application Procedures
To be considered for any kind of financial assistance, applicants must first be admitted. Applicants must submit the required information and documents by February 15.

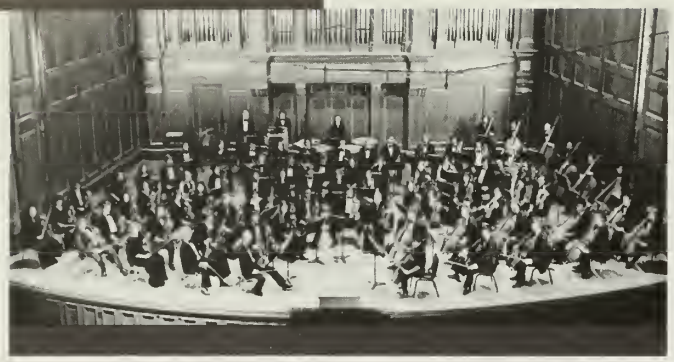
International students must also submit the required documents by February 15. All international students, whether or not they are seeking financial assistance, must forward a completed "Foreign Student's Financial Aid Application and Declaration," sent with the application materials or available from the Financial Aid Office.

Detailed financial assistance information is included in the admissions materials.

International Student Financial Certification
All international applicants who wish to attend the Conservatory must submit proof of total financial support for their studies while in the United States. United States Immigration and Naturalization Service prohibits international students from working off-campus without proper authorization. Such authorization for temporary, part-time work is very occasionally granted and only after a minimum of one year in the U.S., and when the student can fully document unusual or unforseen circumstances. Such permission is seldom granted.

Government Sponsor
Students sponsored by their government or another agency must send an acceptable letter of financial guarantee. An I-20 will not be issued nor will the student be allowed to register until an acceptable guarantee is received.

Facilities Resources Services



Student's attending New England Conservatory can take advantage of both the extraordinary resources of the Conservatory and those of the city of Boston. Symphony Hall, the Museum of Fine Arts and the Boston Public Library are all within walking distance of the Conservatory and its Residence Hall, and public transportation makes the rest of the city easily accessible. Conservatory students have many opportunities to hear performances by faculty members and to perform in the three hundred concerts given each year at the school. The numerous colleges and universities in the Boston area offer a wide variety of cultural events. Metropolitan Boston also has theater groups, orchestras, choruses and chamber ensembles in which students can take part. All of this is found in a city that has a great historical heritage and a population of diverse ethnic groups and cultures, making Boston an exciting place in which to study and explore. The following pages contain descriptions of the facilities, services and resources New England Conservatory has to offer.

Facilities—Resources

Main Building

The Main Building houses three concert halls, smaller performance rooms, classrooms, administrative and faculty offices, libraries, practice rooms and support facilities. In the past several years, this historic building has undergone significant renovations. A large commercial building across Huntington Avenue from the Main Building was recently purchased by the Conservatory. It will house administrative offices, making more practice rooms available in the Main Building.

Concert Halls

Jordan Hall forms the architectural nucleus of the Main Building. The gift of Eben D. Jordan, this hall is one of the most acoustically perfect concert halls in the nation. Its seating capacity of one thousand nineteen makes it ideal for large ensemble performances and faculty recitals.

Brown Hall has a seating capacity of four hundred and is the site of chamber music concerts and student recitals.

Williams Recital Hall has seating for three hundred, providing an intimate concert facility for student recitals and smaller chamber ensembles.

Residence Hall

The Conservatory's Residence Hall, completed in 1960 and located directly across Gainsborough Street from the Main Building, provides living accommodations for one hundred sixty-two men and women. It includes six floors of student bedrooms, largely double occupancy, a television lounge, laundry facilities and practice rooms. The dining room and main lounge are on the street level.

The Residence Hall is supervised by the Director of Residence and six Resident Assistants. A Resident Assistant lives on each of the floors and serves as a liaison between the administration and the students, as well as providing counsel on residence life and activities.

All freshmen not living at home or with relatives in the Boston area are required to live in the Residence Hall, if space is available. Exceptions to this policy, based on considerations of age and other extenuating circumstances, are reviewed by written request to the Dean.

Libraries

Harriet M. Spaulding Library
The Spaulding Library, a wing of the Residence Hall building, contains the circulating and reference collections of music, books, journals, microforms, and manuscripts. Included in the library's holdings of 55,000 items are scores, chamber music for ensembles of up to 11 players, and subscriptions to over 150 journals about music and the music trade. Among the rare materials are the John A. Preston Collection of letters of musicians, the Elsie Hall Collection of manuscripts of works for saxophone, and an extensive collection of manuscripts and first editions of works by composers known as the "Boston School," including Chadwick, Foote, Paine, and Converse.

Idabelle Firestone Audio Library
The Firestone Library, opened in November 1973, is in the Main Building. Firestone contains 16,000 sound recordings on disc and tape, and has provisions for individual and group listening and for video display.

Fenway Library Consortium
NEC is a member of the Fenway Library Consortium, a group of general and specialized libraries that share reciprocal borrowing privileges by means of "Walk-in Inter-library Loan" (WILL). Conservatory students and faculty members may use Fenway Consortium libraries, which are at Emerson College, Emmanuel College, Hebrew College, Massachusetts College of Pharmacy and Allied Health Sciences, Museum of Fine Arts (no borrowing), Simmons College, Suffolk University, University of Massachusetts/Boston—Huntington Campus (no borrowing), Wentworth Institute of Technology, and Wheelock College. Descriptions of FLC libraries, their hours, and a map are kept at the circulation desk.

The Consortium's union list of serials is shelved near the Spaulding card catalog, and additional reference assistance is available from Spaulding librarians. A valid NEC ID card is necessary to enter and to charge materials out of other FLC libraries, and their respective circulation rules must be observed.

Boston Area Music Libraries
NEC shares a cooperative agreement with other music collections in the Boston area that provides for limited guest use by Conservatory students and by faculty members in all NEC divisions. The participating libraries are Berklee College of Music, Boston College, Boston Conservatory of Music, Boston Public Library Music Research Division, Boston University, Brandeis University, Harvard Musical Association, Harvard University Loeb Music Library and Morse Music Collection in the Hilles Library, Longy School of Music, Massachusetts Institute of Technology, Northeastern University, Tufts University, University of Massachusetts/Boston—Harbor Campus, and Wellesley College. Near the Spaulding card catalog are union lists of composer's collected works, other music in series, monographs in series, and journals, indicating which BAML libraries presently subscribe. While the regulations for guest use vary among these music collections, a letter of introduction from the NEC Director of Libraries, whose office is in Spaulding Library, is generally required.

Instrument Collections
The Conservatory maintains a collection of over two hundred orchestral instruments, many of which are loaned or rented to students. Among the more exceptional instruments in the collection are a Guarnerius cello and a Villaume violin.

There are 125 pianos throughout the Conservatory, including 64 Steinway grand pianos. The collection also includes pianos by Sohmer, Mason & Hamlin, Krakauer, Chickering, Jewett, Yamaha, Wm. Knabe, Stark, Everett, Shubert, Wurlitzer and Steinert.

The Conservatory harpsichord collection includes several single-manual and three double-manual instruments. Other early keyboard instruments include a regal and a portative organ, built by the Noack Organ Company. A Hans Ruckers virginal, dating from 1620, is temporarily on loan to the Museum of Fine Arts, Boston. A clavichord built by Arnold Dolmetsch in the early twentieth century is another historical instrument in the collection. The Department of Early Music

Performance maintains several reproductions of various early wind instruments for the use of its students and members of the Collegium Musicum. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

The Harrison Keller Room in the Main building houses a portion of the Conservatory's ancient instrument collection. Eben Tourjée, the founder of the Conservatory, sought from the beginning to follow the example of the European conservatories by building up an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string and percussion instruments from India and the Far East. Outstanding historical instruments from the West include a Crenhore cello—one of the first American-made string instruments, an early eighteenth century "pochette," and an ornate "buccin," or trombone, which is decorated with a dragon's head.

Facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Included are the following:

The Aeolian-Skinner Practice Organ (1950)
This two-manual unit instrument with exposed pipes and electric action was a demonstration model at the 1950 National convention of the American Guild of Organists, Boston.

The Metzler Organ (1957)
Built by the Metzler firm of Zurich, this is a two-manual organ of eleven stops (fifteen ranks) with mechanical action. It was the first Metzler organ in the United States.

The Noack Organ (1965)
Built by the Noack Organ Company, Georgetown, Massachusetts, this is a two-manual organ of nine stops (ten ranks) with mechanical action.

The Hammarberg Organ (1965)
Designed and built by Olf Hammarberg of Gothenburg, Sweden, this two-manual organ with twelve stops (fifteen ranks) has an attached key desk with mechancial action and is tuned in the temperament of modified Kirnberger III. It was the first Hammarberg organ imported to the United States.

The Fisk Chamber Organ (1974)
Build by Charles Fisk and designed for use as an all-purpose chamber instrument with continuo playing as a specialty, this is a single-manual instrument with seven stops and mechanical action.

Electronic Music Studio
The Electronic Music Studio, under the direction of Robert Ceely, consists of a Buchla "Music Easel," and EML-101 Keyboard Synthesizer, and EML-200 Studio Synthesizer, and EML-400 64x3 Sequencer, a MOOG Model 12 Synthesizer with expanded modular capacity, and ARP 2600 Synthesizer, three Revox tape recorders, a TEAC and a CROWN four-channel tape recorder, two studio mixers, and assorted playback equipment.

Sonic Analysis Laboratory
The Sonic Analysis Laboratory explores the potential of recent advances in sound analysis technology of music and its teaching. Established and directed by Robert Cogan and the Department of Graduate Theoretical Studies, the Laboratory undertakes sonic analysis of the performance and teaching of musical instruments and voices, as well as advanced theoretical research into the sonic contexts of music of diverse historical periods and cultures down to the present day. Courses in the Graduate Theory curriculum introduce students to the analytic technology and its underlying theories.

Services

Audio Visual Services
Adjoining the Idabelle Firestone Library is a professional, multi-track recording studio equipped with a Steinway "C" piano and tape duplication facility. The listening equipment used in Conservatory classrooms is serviced by this department and includes equipment by AR, KLH, Advent, Pioneer and Sony. The services of the Department include recording of all Conservatory performances and recording of sessions for the New England Conservatory Record Series. The department is also available to record student graduation recitals and audition tapes.

Career Counseling and Placement Services
Career counseling is available to help students find appropriate professional employment. Students are encouraged to develop skills in resume writing, interviewing and auditioning. Career seminars are held weekly during the academic year.

A Placement Bulletin describing positions in performing, teaching, and arts management is published monthly, and is available to the professional community at a nominal charge. In addition, information on a wide variety of professional positions throughout the U.S. and abroad is available to Conservatory students and alumni/ae. These services have been successful in the placement of musicians in symphony orchestras, public and private elementary and secondary schools, and at the conservatory and university level.

This office also provides information about competitions, auditions, summer festivals, study abroad, and graduate assistantships and fellowships.

Off-Campus Housing
The Conservatory does not maintain a housing office. Any information about available housing received at the Conservatory is posted on bulletin boards.

Off-campus students may join the Residence Hall meal plan through arrangements with the Business Office.

Health Services
A health service package is offered to students by the Conservatory and is comprised of two parts: a primary ambulatory health care program and Accident/Sickness Insurance. All students living in the Conservatory's Residence Hall are required to participate in both parts of the health package. If comparable coverage in a present insurance policy is demonstrated, the resident will receive a refund for the insurance portion of the package.

Alumni/ae Association
The Alumni Association of New England Conservatory is comprised of former students and graduates of the Conservatory. This group serves as a vital extention of the Conservatory into the musical community. The Conservatory's prestigious position as a fine training school for musicians is maintained by the successes of its alumni/ae. These artists influence all facets of the musical community through their positions in major symphony orchestras, opera companies, academia and related institutions.

The formal activities of the Association include the awarding of annual scholarships, the administering of the Tourjée Emergency Student Loan Fund, and Alumni Reunion Weekend, a program which includes seminars, social activities, concerts, and the Association's Annual Meeting.

Friends
Founded in the 1940s, the Friends of New England Conservatory are one of the vitally important links between the music-loving community and the varied musical activities of the Conservatory. The Friends, through their activities and benefits, enable the community to participate in and contribute to the school's pursuit of musical excellence.

Additional Programs

In addition to undergraduate and graduate studies, New England Conservatory offers these additional programs to people of all ages, levels of musical ability and special interests. These programs enrich the environment of the Conservatory and expand the family of musicians and music lovers who make the Conservatory the center of their artistic development.

Extension Division

Preparatory School
For pre-college students at all levels of accomplishment-beginning to highly advanced. Private lessons, large ensembles including the Youth Chamber Orchestra and the Mass. Youth Wind Ensemble, chamber music and jazz ensembles, classes, and a complete Certificate Program.

Adult Education Program
For all students age 18 and above. Private lessons, ensembles, classes and a two-year non-credit Certificate Program.

Community Services
Tuition Assistance Fund for Boston residents for study in the Preparatory School and Adult Education Program. Outreach educational and performance programs in Boston in conjunction with Boston Public Schools and community organizations.

For more information and a descriptive catalog, please contact the Extension Division Office, (617) 262-1133, 1134.

Summer School
The New England Conservatory Summer School offers college courses, master classes, workshops and studio instruction for undergraduate and graduate students, amateur and professional musicians including music educators. A unique chamber music program for all levels of players including amateurs takes place at Castle Hill in Ipswich, MA.

For more information and catalogue, contact the Summer School Office.

Piano Technology
The Department of Piano Technology offers a one year program of study leading to a Certificate in Basic Piano Technology. Students receive a strong foundation in tuning, complete regulation and repair, rebuilding and refinishing of grand and upright pianos. For more information, contact the Department of Piano Technology.

✻ NEC
1. Symphony Hall
2. Museum of Fine Arts
3. Boston Public Library
4. Northeastern University
5. Institute of Contemporary Art
6. Gardner Museum

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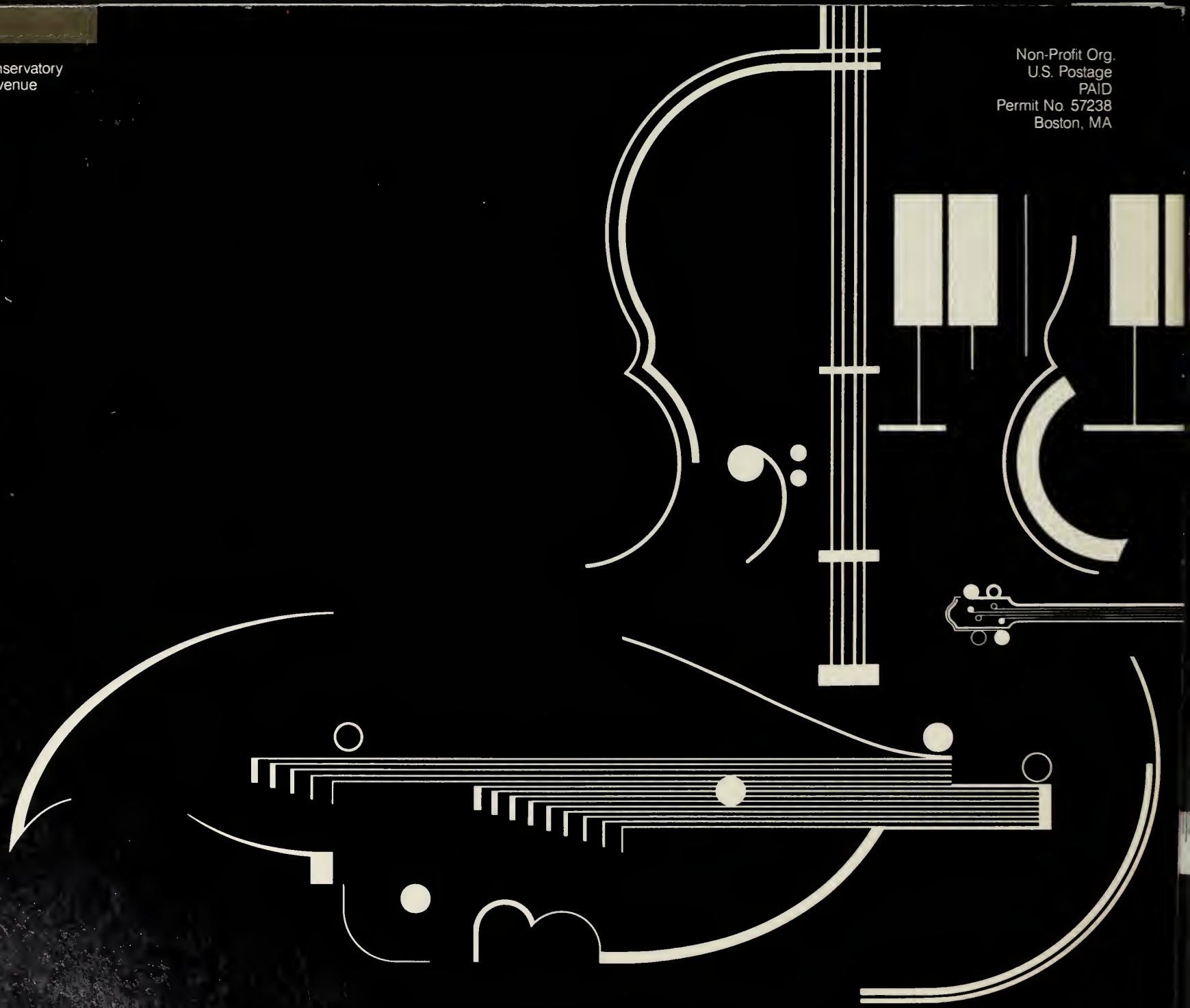
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